

Welk, Jurgens Score Victory In NYC Hotels

New York—It has long been conceded by tradesters that western and midwestern name bands had little, if any chance of scoring hits in local hotel spots. In the past dozen or so years, very few have scratched the surface of eastern sophistication to any appreciable degree.

It seems this situation has at long last been remedied, two products of the midwest having scored impressive triumphs during the past several weeks.

One of these lads, Lawrence Welk, moved in to replace Guy Lombardo at the Roosevelt Grill. The speedboat king has always had this lucrative spot all to himself with occasional seasonal replacements on the bandstand cutting no ice with the public. Guy was all they wanted. Welk has changed this picture and, while Guy's popularity with the Rooseveltians remains topmost, Welk's box office records have rated him an extension on his engagement, his second trip to New York.

Even more impressive is the triumph scored by Dick Jurgens, the big Chicago favorite of the collegiate dancing set. Dick bowed into the Pennsylvania hotel before the skeptic staff and public during Lent and, in short order, made his mark with a fast follow-up engagement at the coveted Astor Roof for the mid-season term and then, next winter, a return to the Pennsylvania's Cafe Rouge.

Duchin's Future Plans Indefinite

New York—Eddy Duchin reorganized his band to play a few one-niters, a weekend at the State theater, Hartford, and his current run at the Strand theater here. At press time there was no definite information as to whether or not he would continue after playing the local stage engagement, though there has been considerable trade talk about his going into the Waldorf-Astoria sometime later this year, probably in the fall.

In the meantime, the new band, engaged primarily for the local run, consists of Louis Mucci, Chuck Genduso and Cliff Natoli, trumpets; Jack Lacey, Norm Conley and Paul Gilmore, trombones; Harry Terrill and Phil Olivella, altos; George Berg and John Hefti, tenors; Sid Brown, baritone; Sam Bruno, bass; Bob (Kittie) Curtis, piano; Danny Gregus, guitar, and Sonny Dee, drums. Hugo Winterhalter penned the arrangements.

Lutz Negotiates New Contract



New York—Newlyweds Sam Lutz and Irene Pillot, flanked by band leader Lawrence Welk and singer Frankie Laine, smile gamely just after the ceremony. Lutz is one-third of the Gabbe, Lutz and Heller talent agency. Clients Welk and Laine helped celebrate.

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Jazz Names Start Street Revival As Two Ops Nix Girls

New York—Maybe Sherry Britton is psychic or something. In any event, it seems she set some sort of precedent when, at Leon & Eddie's 52nd Street bistro several weeks ago, she abandoned the debatable art of performing "exotic" dances

Shufflin' Off



Geneva, N.Y.—Pretty picture for Beat readers, from the Club 86 here. Monica Lewis was featured recently at the spot, which is by no means "outside New York City." Geneva is about ninety miles due east of Buffalo. Photo by Al Di Giacomo.

Waldorf Sets Martin

New York—Freddie Martin and his orchestra slated to highlight their annual eastern trek with a four week stay at the Waldorf-Astoria beginning August 5, after which they'll play the Strand theater. This Waldorf date originally was set for Jack Fina, who has given away to his ex-boss in favor of September 5 opening.

to become a sultry songstress. Two club managers have followed suit and reverted to the way of all flesh to the original jazz pattern of the Street's clubs.

Both converts are former swing spots which had switched to girlie shows. The Onyx changed back by bringing in Harry (The Hipster) Gibson, followed by Mundell Lowe and a pair of instrumental partners. The Famous Door brought Art Tatum back to the Street to snag the heaviest business, bolstering the piano player with Everett Mills, New Orleans baritone, and the Loumel Morgan trio, which consists of Morgan at the piano; Newell Johns, guitar, and Jim Jam Smith, bass.

Two 'Old Faithfuls'

Jimmy Ryan's and the Three Deuces continue with their regular jazz policies. Ryan's switched its jam sessions from Sabbath afternoons to Monday nights, Muggsy Spanier taking the center spot for the premiere weekday performance. Art Hodes' trio, with Art on piano, Cecil Scott, tenor and clarinet, and Baby Dodds on drums, replaced the Johnny Blowers unit as the regular nightly attraction there, Monette Moore appearing as featured singer.

The Deuces continues its regular swing and bop series of attractions with Ella Fitzgerald and hubby Ray Brown's trio slated to move in June 10. Jackie Paris trio was in for the month of May.

The Hickory House has brought Mary Osborne's trio up from 42nd street to play an indefinite run.

Billie Opens

Just around the corner from 52nd Street on Broadway, Billie Holiday opened a four week engagement at the Ebony club, causing as much excitement as has been seen in a major Broadway club this season. The gal with the gardenias in her hair has proven as strong a box office attraction as there is among gal vocalists right now and has to beg off—but really beg—every performance, whether it be Carnegie or the Ebony.

A block away another night club, the Carnival, has been converted into a ballroom, with the United Young Folks League renting the premises for Friday, Saturday and Sunday nights throughout the summer to promote public dances. The bands featured are those of Lee Norman (nine pieces) and Lou Delano (five-piece rhumba).

Roost Excites

On Broadway, the Royal Roost continues to create excitement with its nightly be-bop sessions. Latest line-up of the band included Charlie Parker, who recently joined the regulars: Miles Davis, trumpet; Kai Winding, trombone; Allen Eager, tenor; Tadd Dameron, piano; Curly Russell, bass, and Max Roach, drums. Kenny Hagood, former Gillespie vocalist, opened as a single as the featured floor show attraction, with Sarah Vaughan a possible replacement by press time. Negotiations are under way with Billy Eckstine for a fortnight in July.

Harlem Too

'Way uptown, the club owners in Harlem are staging a campaign to bring the downtown trade back to the 125th street sector, both

Frances Fills It



New York—New Ray Anthony band thrush, Frances Foster of Cincinnati, is an extremely adequate five-foot two, as the photo above may indicate. Frances is featured with the Anthony band, opening today at the Paramount theater here. Vocal spot was open long before Ray found a gal who'd fit it well. Photo by Mike Tatem.

Claude Thornhill To Disband Ork

New York—Claude Thornhill will disband within the next several days for a two month vacation in Honolulu with his wife. The piano playing maestro, who spent many of his war years as a band-leading CPO in the Islands, wants to enjoy a summer vacation and do some extensive composing. The band was given four weeks' notice the middle of last month. Thornhill will sail from California June 28 and will reorganize upon his return to the States in September.

Boyd After Herd In Century Room

New York—Boyd Raeburn moved into the Century Room of the Hotel Commodore, replacing Woody Herman after the latter's contracted four week stay. The new Raeburn band, assembled with the aid of Dick Raymond, who also acts as band manager, consists of Charlie Pannely, Paul Cohen, Dick Hoffman and Paul Lopez, trumpets; Porky Cohen, Frank Webb and Eddie Bert, trombones; Al Richman, French horn; Allen Fields and Harvey Estrin, altos; Jack Rothman, English horn, oboe and bass sax; Frank Socolow, and Marvin Roth, tenors; Sam Krupit, piano; Clyde Lombardi, bass; Norman (Tiny) Kahn, drums, and George Marin, vocals.

through publicity campaigns and name jazz attractions.

Wells Music Bar already has had some success along these lines. Minton's, operated by Teddy Hill, is making its bid with Thelonious Monk aided by Al McKibbin, bass; Al Blakey, drums, and Shehab, alto sax. The Lenox Lounge made its thrust with Helen Humes, who played a two week run prior to her departure for Chicago.

Down Beat covers the music news from coast to coast and is read around the world.

NAB Conclave Publicly Indicts Petrillo 'Strike'

Hollywood—As the National Association of Broadcasters opened its convention here at press time, the association's 40-man industry music committee formally announced definite action against the AFM recording ban.

The committee filed charges with the National Labor Relations Board that the ban was illegal, citing the Ike Carpenter ork's refusal to "fulfill contracts" with Standard transcriptions and claiming that the Carpenter crew was ordered to "sit tight" by the union. Further, the NAB sided with Standard that Petrillo and officers of the national and local union have violated section 8B of the National Labor Relations Act by engaging in "unfair practices" and by having "encouraged their members to engage in a strike and concerted refusal to perform any services."

Calls Ban 'Strike'

In agreeing with the transcription companies, the NAB goes on record as naming the recording ban a "strike" which, according to law, must be negotiated. If the NLRB acknowledges these charges, all concerned believe that Petrillo will be forced to face a showdown.

The NAB's interest in the termination of the ban crops from complaints of small station owners, who depend for the most part on recordings and transcriptions for their programs.

T.D. Eyes Isles For Fall Jaunt

New York—Tommy Dorsey and Xavier Cugat will play one-niters for at least the first part of the summer, beginning in July.

Tommy has expressed interest in making a tour of England, later this year, fronting a British orchestra. Because the British union and labor board seem partial to band leaders performing on the Island sans their American bands, it is possible such a venture will materialize. "British bug" probably bit TD when his new vocalist, England's Denny Dennis, reported how hot the Sentimental Gent is in the Kingdom, mainly through his transcribed disc jockey shows over Radio Luxembourg.

Duke Musical Due

New York—The composer-producer team of Duke Ellington and Perry Watkins, last represented on Broadway with the musical *Beggar's Holiday*, is polishing off another show for possible fall production on the Stem. The new opus is a serio-comic musical based on the conflict between present day American Indians and their elders.

Chase Signs Laine

Detroit—Frankie Laine, currently featured at the Bowery, local night club, has been booked to play two weeks at the Chase Roof, St. Louis, beginning July 24, prior to his August opening at the Cocoonut Grove in Los Angeles.

Eugenie Baird On The Cover

With cap, but sans gown, Eugenie Baird contributes to higher learning by exhibiting her student body on the cover this issue. Her current alma mater is *Angel In The Wings* on stage at the Coronet theater in New York. Eugenie, who once sang with the bands of Tony Pastor and Glen Gray, more recently has been featured in radio on the Bing Crosby, Paul Whiteman and other top shows. This is her first venture into legit.

TELEVISION NEWS

Disc Dubbing 'Threat' By Telemovie Makers

Hollywood—Larry Finley, and other operators of firms formed here for the purpose of making 16mm. musical shorts for television broadcasters, were planning, as of this writing, to dub their music from phonograph records if the AFM failed to act soon in the matter of setting up a scale and settling other details which have prevented musicians from accepting promised engagements in this new field.

Whether this was just a bluff to hustle union heads into getting the situation straightened out or a genuine threat may never be known. A local union contact said that Petrillo had promised to set the scale and other conditions covering the 16mm. telemovies "any day now."

Idea Easy

One thing certain is that the idea of dubbing a phonograph record into a sound track and synchronizing the music with visual musicians and singers is an extremely practical idea—in fact no problem at all, as the same principle is used regularly in motion picture recording.

Whether the AFM likes it or not there doesn't seem to be any law against it as long as music rights on copyrighted songs are cleared.

Musicians Unnecessary

It isn't even necessary to use musicians for the visual track. An acceptable musical short can be made by dubbing and synchronizing a phonograph record into a visual track of the singer who made the record.

However, it was held in union quarters here that the major firms preparing to embark on the production of video movies would make no such moves for fear of endangering their future relations with the AFM. Whether this will hold true with small firms, especially if the scale for telemovie recordings is considered to be too high, is another matter.

Singer Art Lund did a highly successful direct television broadcast with platter chat man Al Jarvis, synchronizing his actions to phone platters. Used his Blue Skies made with BG and some of his recent MGM discs.

Irving Mills announced formation of a subsidiary to his music firm which will turn out narrow-gauge music pix for video. Probable that son Paul Mills will be in charge.

Local Don Lee television station, which finally received commercial license, was expected to be in operation under new call letters, KTSL, by early June. Program director Carleton Winkler said station policy would call for combination of live and recorded music. No other plans announced at writing.

—gem

Set Scale Sets Nets Jumping

New York—The networks lost no time in utilizing the services of musicians for television once the AM set up a scale, with The Breakfast Club breaking the ice among big time variety shows.

By way of experimenting in the production of musical shows on the see-as-you-hear radio, the Club was broadcast over an eastern network from Philadelphia, simultaneously with its regular AM airing.

Yesterday, the We. The People series, complete with musicians, began airing over both radio and television via CBS from New York.

CBS also has had a quarter-hour musical show on TV since the AFM peace pact, with Johnny Desmond and songbird Shaye Cogan sharing the billing, accompanied by the Tony Mottola trio. The latter consists of Mottola, guitar; Sid Weiss, bass, and Bill Clifton, piano. The show originates in New York.

Legits to Resume

Tonight on Broadway, the series which featured scenes from hit legit shows, including a generous sprinkling of musicals, for which the pit bands were used, folded for the summer but probably will be resumed next fall. Pickups on these were done directly from the theaters in which the respective shows were playing.

As yet nothing exciting has been done in the way of the presentation of bands and musicians on TV. For the most part, they serve merely as background.

Films Important

Films probably will play an important part in the presentation of TV programs. NBC just took over the Pathe studios in New York for the production of films for this purpose.

The Modernaires, vocal group, are applying the old open-end transcription stunt to films for video, being concerned with making short reels for five minute spots, featuring one number with allowance made for commercial announcements at beginning and end for local video use.

Steele Starts

Ted Steele is another musician who has gone in for the new outlet, the veteran organist, band leader, singer and pianist having taken over a weekly TV spot on WPTZ, Philadelphia.

Jane Harvey, pop songbird, starts making a series of televi-

On His Own



Chicago—What would we do without pianos! Jean Charles and Buddy DeVito duet at a rehearsal here before opening at the Sky Club, way on the west side of town. DeVito, former Harry James singer who started out recently as a single, is fronting an 11-piece band composed entirely of Local 10 men.

sion films this week.

BMI Licenses

As another hypo to music in television, BMI announced that the tunes of its member firms are available to TV under the same terms as apply to regular AM radio.

ASCAP, riding along with the new trend but, like most other organizations, uncertain about just how strong an element TV is about to become, has established a license fee of one dollar per station for the use of its music. This license is subject to cancellation on 30 days' notice.

ASCAP Waits

The ASCAP-TV situation resembles a successful but over-worked Chinese laundry—there's that much ironing out in the offing. One major item is the matter of the performing rights on music from operas and musical comedies. In radio, no problem exists, the bands merely play tunes from the various productions. In video, the playing of such tunes might be accompanied by the dramatization of same or, as in the case of the Tonight On Broadway series, direct transmission from the stages of the theaters in which the shows are playing. This does not come under the heading of performing rights, over which ASCAP now has jurisdiction for its members.

This might also very well apply to the presentation of a popular song. Should a ditty like In The Shade Of The Old Apple Tree be played by a band on TV, much in the same manner it is played on AM radio, it falls under ASCAP's performing rights. But, should a set be erected and the song dramatized by singers or musicians, such as the presentation of same in an orchard or under a couple of prop apple trees, as is very likely to happen in TV, it is beyond the boundaries of simple performing rights and becomes another matter entirely.

Only A Buck

It is expected this situation will be ironed out amicably between ASCAP and the video industry in due time, as all parties concerned get a fair picture of the broadness of the new field. In the meantime, a buck will see the station manager through.

As for the boys who play these tunes, a rather distasteful element has popped into the picture. It's a well known fact that musicians, with the possible exception of those in the Phil Spitalny band, dread wearing theatrical make-up. In television it's practically a "must" unless the horn tooter wants to appear with a distorted unshaven face. However, James C. has taken into consideration this hardship on his boys. Musicians called in for costuming or make-up are to receive \$3 extra for this service.

Petrillo Stumped

Incidentally, Petrillo made a statement in conjunction with the issuance of scales for music mak-

Cab Jivers To Pittsburgh Club

Philadelphia—Cab Calloway and his small unit, the Cab Jivers, played a two and a half week run at Ciro's, club owned by Frank Palumbo of the Click. Band is following the local engagement with a stand at the Hunting and Fishing Club in Pittsburgh.

Complete personnel of the Jivers consists of Jonah Jones, trumpet; Keg Johnson, trombone; Sam Taylor, tenor sax; Hilton Jefferson, alto sax; David Rivera, piano; Panama Francis, drums; Milton Hinton, bass, and Mary Louise, vocalist.

ers in TV, part of which read, "This is one of the most difficult wage situations I've ever faced. Our problem was to set a decent wage scale without hampering the progress of an infant industry that the public has long awaited. Nobody on either side of the table had adequate statistics about employment possibilities in television."

"This agreement is going to help television move ahead. Later on, we shall have a better idea of where it is going. Then we can get together again, look at the facts and be guided accordingly. Meanwhile our musicians get paid, the public gets a break, and so does the industry."

Remotes Free

Scales set cover studio telecasts, concerts, symphonies, operas, musicals from theaters, taverns, hotel dance bands and so forth. However, there is no charge on TV pickups where music is incidental, such as at sports events, parades, political conventions and special public events.

Where all this leaves the disc jockey is something else again. Bobby Sherwood, band leader who pioneered the way into TV platter pushing, gave up his stint in Cleveland to return to a baton. Jack Eigen (not Egan), the all-night voice from Nyork's Copacabana, has been doing an interview spot on Du Mont's WABD for sometime now.

And Ted Husing, former CBS sportsmaster and describer of athletic events, who forsook this field when he turned disc jockey on WHN, returned to the old alma mammy two weeks ago to describe the Bobby Briggs-Jack Kramer tennis matches at Madison Square Garden on television.

Could this be an indication?

—jeg

Kay Shows Well At Cafe Society

New York—Kay Starr hopped in from Chicago to take over the headline spot at Cafe Society, preceded by much ballyhoo of her west coast success. What's good in Hollywood seems to be satisfactory here for, as she became acclimated to her new surroundings, the brunette bombshell gave a good accounting of herself in the closing spot of the intimate revue. Kay is good floor show material, her delivery, voice and style being well suited to this type of employment. She could do with some good, smart special material for such engagements as this, however.

Kay follows Timmie Rogers, singing comic, which alone is no easy task. That she follows him successfully, is a nice shiny feather for her bonnet.

Preceding Timmie, veteran of the bill, is Gene Rodgers, the pianist who filled in when "Fats" Pichon left hurriedly for New Orleans sometime back. Gene's a forceful performer and plays with plenty of power and drive. His showmanship keeps the audience wide awake and toe tapping. Things like How High the Moon and Beguine merely warm up the customers for the Boogie and barrelhouse stuff with which he winds up. Then, for an encore and just to prove he's studied the finger stuff, he knocks off the Ritual Fire Dance. After all, a longhair has been known to drop into Cafe Society now and then.

—jeg

Oscar Claims Royalties Due

Hollywood—An out-of-court settlement ended a suit filed in superior court here last month by guitarist Oscar Moore, who had asked for a cut in royalties paid the King Cole trio by Capitol records following his departure from the group six months ago. A reliable source told Down Beat that Moore settled for a flat \$6,000 after having demanded 27½ per cent of an estimated \$30,000 said to be Cole's take to date.

It was believed that the suit would be fought by Cole backers, claiming that Moore had been merely a member of the trio on a salary basis and not entitled to a slice of the record royalties.

Spike And Helen Set The Date



Chicago—The date has been set for the Spike Jones—Helen Grayco wedding. It will be July 18 and their plans include a honeymoon in Honolulu. Helen has been singing with the Jones boys for about two years.

Clarinetists Take Flight East



Hollywood—Young Swedish clarinetist Stan Hasselgard and band leader Benny Goodman board the plane taking them across the country for the start of their eastern tour. Band personnel wasn't completely set when Benny left the west coast.

Mercury Pulls Surprise Disc Stunt On 'Boy'

Chicago—Probably few readers noticed the line in Mercury records' recent trade paper ad plugging John Laurence's Nature Boy, which read "with full orchestral accompaniment." Those who did may have chalked it up as either a typographical error or as wishful thinking. Neither was the case, and therein lies a tale.

Mercury records has released, during the past month, four sides, sung by tenor John Laurence with full orchestra accompaniment, M Happiness, Someone Cares, These Foolish Things, and Nature Boy. Sides were made in England and America, in the season's neatest double play.

A 25-piece English band (one of Britain's top units, according to a Mercury spokesman), recorded backgrounds for the tunes, from arrangements scored by English penmen. Masters were then flown to this country, with no trouble importing them as they were classified "unfinished, non-commercial matter." Laurence dubbed in his voice, following the track through ear phones.

English arranger, musicians, and leader were not identified, for fear of possible reprisals if "the band should want to tour this country." British recording scale, Mercury said, is slightly lower than in the U.S.

Mercury intends to continue cutting background sides, and possibly complete versions of pop U.S. tunes in England . . . a surprise move, as most of the trade was watching Mexico as the first and most convenient source for outside recording.

Case To Lead Jazz Day Ork

New York—Russ Case has drawn the assignment to conduct the main orchestra for "Jazz Day" during the World's Fair of Music at Grand Central Palace the week of July 19.

Tuesday, July 20, has been designated as the day on which jazz will be featured, with a matinee and evening performance. Present plans were announced at a cocktail party to introduce the general musical director of the Fair, Antal Dorati, conductor of the Dallas symphony orchestra. In addition to Case and his orchestra, with which he probably will illustrate various forms of jazz and pop music, the day's program will feature Dizzy Gillespie and his orchestra and Ella Fitzgerald.

Popular music will be featured on Friday, July 23, which will be devoted to radio.

Margie Goes Back To Papa



New York—Marjorie Hughes, Frankie Carle's talented daughter, has recovered from her recent illness and rejoined her father's band as vocalist. She appeared with him on the first program of the new "Carle Comes Calling" series, in the "Hour of Charm's" spot, 4:30 to 5 p.m. Sundays over CBS.

Alvy West's 'Little Band' Makes Plenty Big Music

New York—Irwin Kramer baited the trap for another catch, but this time instead of snagging another Mickey Mouse he landed a combination musical attraction that has the local "hip" element buzzing from the best table at Lindy's to the

back corner of Charlie's Tavern. This all happened several weeks ago when the Kramers' Hotel Edison introduced to New York one of its native sons, Alvy West, and a visitor from Philadelphia, Buddy Greco. Since then, musicians, song pluggers, band leaders, singers, newspaper columnists and Joe Public have been favoring the Green Room in force unequalled in the last decade.

West, a Brooklyn boy who went to Hollywood, formed a small combo there and worked only four weeks at the Chanticleer, has introduced to sophisticated Manhattan something refreshingly new in musical units and the presenta-

tion of good dance music. His performance seems to suit both layman and professional, for either listening or dancing.

Unusual Instrumentation

The setup of the West work is unusual, consisting of the leader on alto, plus a trumpet, accordion, two guitars, bass and drums. The resultant effects command plenty of attention, whether the boys are playing one of West's many originals or a familiar pop tune. It seems to combine some of the flavoring of Kirby and Mooney (Joe, not Art) sprinkled with a generous portion of originality.

Alvy, a Goodman alumnus, has already gained national fame as a virtuoso of the alto. He plays no wild stuff here, alternating between pleasant solo spots and contributing to the ensemble effect.

His trumpeter, John Plonsky, Jr., is a young graduate of the Ray Bauduc band and was brought east by Alvy from California. Usually he plays with an easy going style that suits the band perfectly. Occasionally he seems to get a little over anxious and reach too far. Now and then, he shows bop influence, a style West does not feature in his performance but which he checks off to youthful enthusiasm and the "progressive jazz" with which younger musicians seem to be so much concerned. The occasional touch of bop quite amuses most listeners.

West brought two other men with him from the coast; Bob Caudana, who played in Rudy Vallee's coast guard band, on accordion, and Ward Erwin, late of the Bauduc and Ray McKinley bands, on bass. His other men are New Yorkers, added when the boys arrived from California. These men are Bob Rosengarden, former drummer with Mike Dorso at the Copacabana; Al Casamenti, on electric guitar, and Chuck Wayne, rhythm guitar.

Plonsky Doubles Celeste Casamenti, on electric guitar, gets the spotlight frequently to feature his single string playing. Plon-

MCA, Palladium Ready For Fight

Hollywood—Both camps are arming heavily for what may be a major battle here. The opening salvo was fired by Maury Cohen, operator of the Palladium, when he filed notice with MCA and band leader Dick Jurgens that he intended to hold the agency and the band, which, according to Cohen, is pacted for a five week engagement at the Sunset Strip ballroom starting September 14, to their contractual agreement.

Outbreak came when word reached here that MCA had signed Jurgens as a summer replacement for Coca-Cola's Spike Jones-Dorothy Shay stint for 11 weeks starting late this month with contracts calling for the show to emanate from New York, thus overlapping Jurgens' Palladium date here on the coast. Cohen, in protest, wired Jurgens, with copies going to the AFM and the D'Arcy advertising agency, and notified MCA that un-

der no circumstances would he consent to a withdrawal of the deal.

MCA's Contract Balm

Interesting trade slant to the squabble is that it is known that Jurgens was unhappy with his MCA contract and that the agency dug up the Coca-Cola stint to soothe the ruffled leader and thereby got Jurgens to ink a new three-year binder. Other percenteries, including GAC, William Morris and Mus-Art, were dangling offers before the disgruntled Jurgens, but the soft drink ailer sewed up the MCA coup. And, the Palladium contends that MCA is willing to sacrifice the dancery date in favor of the air show.

Meanwhile, Cohen is romancing a name-singer-backed-by-a-lesser-name-band policy to fill the 10-week gap between Les Brown's stint and the disputed September 14 opening of Jurgens. At press time, it was believed he had signed Helen Forrest and the Buddy Rich band for a five week run, starting July 6. Cohen weakly denies such a switch, explaining that he has deals simmering with Gene Krupa, Jimmy Dorsey, Phil Harris, Vaughn Monroe and others, but it is understood that he was mulling the GAC package of Frankie Lane and Shep Fields before the Coconut Grove snatched it from beneath his nose.

Policy Change?

Fact that he has contacted Mel Torme, Peggy Lee, the Andrews Sisters, Perry Como, and the Modernaires among others bears out the possibility of the new policy switch.

The Coconut Grove of the Ambassador has definitely turned to the singer-above-band policy with Frankie Lane and Shep Fields coming in July 13 to be followed by Dorothy Shay in August and Hildegarde in early October. Bands weren't set behind the two orioles, but most likely the Eddie Oliver crew will backstop Hildy.

Grove Salutes Penners

The Grove has unfolded another stunt to goose the limp grosses of late—a weekly feature saluting various song writers. Jimmy McHugh, Harold Arlen and Johnny Mercer are set to have their works honored in the room and across the ether. This may even draw back many of the music tradesmen who, for the most part, have forsaken the Grove as a hangout, preferring more glittery roosts along the Strip.

London To See Duke As Single

New York—Duke Ellington, accompanied by Billy Strayhorn, will leave here next Wednesday for England and an engagement at the London Palladium there, headlining a show which will feature several other top ranking American Negro performers.

During the Duke's absence the band either will go on vacation, with pay, or split up with the old-time members forming a small combo to work during the interim. Duke will be gone about two months.

Cab Calloway also is slated to do a single in London in September.

sky occasionally adds another touch by doubling on celeste.

West has turned out several sides for Muscraft, as well as Columbia, including the Blue Rhumba, which has been causing more than the usual amount of talk among Green Room patrons.

Sister Act

Working with the band, but hired independently, are the Larkin Sisters, a new foursome of attractive lassies. The group is really made up of two sets of sisters, one pair hailing from Brooklyn, the other from nearby Mount Vernon.

Their singing is unlike that of most popular sister acts in that they ignore the throaty, husky quality usually identified with successful rhythm groups, and oblige in the high register ever-so-soft manner. With the West band, it makes a perfect blend.

Bee Hive Swarms With Dixie



Chicago—New combo at the Bee Hive, south side spot recently inhabited by the Doc Evans group, is the Johnnie Lane unit pictured above. Dixielanders are, from left to right: Bill Tinkler, trumpet; Danny Alvin, drums; Jimmy James, trombone; Johnnie Lane, clarinet. Pianist Art Cronwall is not in the picture. Lane worked with Muggsy Spanier, Lee Collins, Bob Crum, Art Hodes, Wingy Manone, Doc Evans, and with Danny Alvin when Alvin had his own band.

Fixin' For The Firemen's Ball



Hollywood—There is always something a resourceful girl can find to take the place of a piano, as pretty Dottie O'Brien demonstrates above. Jimmy Dorsey and band chirp Dottie buy tickets to the Fireman's Ball at the Casino Gardens, Santa Monica, at which they were scheduled to appear. Foolish gesture, seems to us.

CHICAGO BAND BRIEFS

Russo Effort For Naught; Video's Struggle Begins

By TED HALLOCK

Chicago—It is unfortunate that we, who have had so much to say about various fine young bands in this area, can conjure none but disparaging adjectives for a description of the Experiment In Jazz concert (Bill Russo), here last month.

The band, closely watched by critics and the public, is a disappointment. The only thing one fellow musician could say of the affair (and he was not a commercial competitor) was that it stank. It did. We believe that it is better to say nothing if nothing good can be said, therefore no review. Suffice, as a basis for mentioning the abortive attempt at all, that Russo, his men, and his vocalist wife, know surprisingly little about one of music's fundamentals, correct intonation.

The Russo concert should be a lesson to other hopefuls. The moral: when you present your unit in concert, and charge the public legal tender for admission to same, remember that at the same time you subject yourself to fair critical appraisal . . . you have attained the status of "professional."

Television here is comparable to a year-old infant, watching the games older kids play on the corner lot. Chicago is not only way behind New York and Hollywood as far as video is concerned, it's runner up to lesser-sized metropolises Detroit, Cleveland, etc.

Probable leader in the local tele production field is Kling Studios, with a staff of three producers-salesmen, Jack Lieb, ex-Hearst newsreel technician; Fran Jackson, publicist and ex-flick scripter, and Fred Niles, former WAAF jock. Studio does technical work only, putting into complete 16 and 35mm. form agencies' ideas for spot announcements, etc.

Though Kling hasn't nodded any Local 10 sidemen for screening to date, lots of musicians have applied. The studio has made one series of six singing commercials, featuring ex-Hal Kemp vocalist Judy Starr, advertising a local brew. Plans call for more and more musical spot announcements (which are used by indie tele stations just as transcribed spots are by small AM outlets), with future emphasis on full-scale package programs.

Little impetus has been given Chicago's television-movie production studios because of the extremely low lease price (\$3-\$5) WBBK and WGN-TV pay for the use of 16 and 35mm. "soundies".

which are a little older than the hills, and not too well synchronized. When sufficient consumers are available, when the union clarifies the national and local scale issues, local producers plan more than just singing commercials, with definite emphasis on musical entertainment.

Gusts: Eddie Roe band closes June 10 at Ideal Beach Resort, Shafer Lake, Monticello, Ind. . . . Tenorman Walker Baylor replaced Duff McConnell in the Jimmy McShane band. McConnell has joined Ray Robbins. McShane one-nites this month at River Forest country club, June 4; Madison athletic

club, 5; M&M club, 9, and Lincolnshire country club, 11 . . . Chubby Jackson and the all-stars hold at Milwaukee's Showboat through June 8. Chubby writes that the unit is definitely not his band. It's a co-op effort, between Jackson, Harris, Auld and Manne. Red Rodney replaced Howard McGhee in the group, with a permanent replacement still not set at press time.

Wayne Tops Dave

We finally found a disc jockey who carves Garroway. At precisely 7 p.m., May 4, on radio station WAIT, Miss Rosemary Wayne, distaff side spinner, chortled two full minutes on Earle Spencer's prowess as a boogie woogie pianist, ending with the drool-full announcement, "Now here is E. S. Boogie with Earl playing that progressive piano." Earle plays trombone.

Scientists at Armour Research foundation of the Illinois institute of technology have perfected a three-dimensional mode of recording called "stereophonic sound." New technique is based on the principle that loudspeakers are primarily responsible for low fidelity reproduction, not necessarily disc recording or pick-up heads. Several sound tracks are recorded on one wire tape, through several separate mikes. On playback, mikes are replaced by loudspeakers, creating the illusion of blending individual sections of the orchestra.

chestra.

Mel Torme griping about the band which backed him at the Bowery in Detroit. The joint itself he also rapped. The band, because of Detroit's "work-not-more-than-6-days-a-week" rule, seems to change each nite. Mel swore that he didn't see any of the same sidemen in any successive nite, just the leader. Which of course is swell with the fairly intricate specials Mel uses for vocal backgrounds. He thinks the setup stinks.

Ex-Scott bassist Irv Manning, and clarinetist Peanuts Hucko joined Eddie Condon's refugees from Town Hall at the Blue Note. They hold through June 6 . . . Vocalist Buddy DeVito's band (at the Sky Club) shapes up with 11 Local 10 men and a new library. Unit holds at the club through the middle of this month . . . Long letter from Charlie's brother Ben Ventura assures us that he, Ernie and Pete have not left the band, credits our error to Ventura manager Don Palmer, who misinformed the Beat, adds that Charlie

is not disbanding and that everyone is happy with the "sound" as is. Ernie did leave for a short while to be married in Philly, but has rejoined.

Hubbard Polls

Steve Gregg band opens at the Oasis ballroom, Michigan City, Ind., June 5 for limited stay . . . Jock Eddie Hubbard (WIND) conducted his fourth annual popularity poll recently with Joe Stafford and Frankie Laine copping top vocal honors, and, of all things, Herbie Fields winning as favorite band. Hubbard claims more than 28,000 votes were cast . . . Griff Williams ork opened at the Trianon ballroom yesterday for two weeks . . . Henry King opened at the Aragon May 25 for two months.

Vocalist Gloria Van and the Vanguards currently at the Sheraton's Celtic Room . . . A Sherman hotel flack release claims Down Beat (which is misspelled as usual), rated College Inn singer Jerry Abbott "as one of the na-

(Modulate to Page 6)

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vertising agency, their employees or families. Decision of the judges will be final. There will be five prizes awarded to the best entries.

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CITIES  SERVICE

Merv Griffin New Vocalist For F. Martin

San Francisco—Local vocalist Merv Griffin joined Freddy Martin here last month. Griffin was doing a five-day-a-week Mutual show over KFRC when Martin hired him.

Martin ork will one-nite this month throughout the northwest and into Canada. In July, Freddy moves into the midwest; August—the Waldorf-Astoria in NYC; September—NYC's Strand theater, and back to L.A.'s Coconut Grove in October.

Bay Breeze: Lena Horne broke all records at the Fairmont hotel's Venetian Room . . . Herb Jeffries did almost as well at Club Lido . . . El Borracho dickering for Slim Gaillard to return, for an eight week stint, Dorothy Donegan to follow . . . Eddie (Cleanhead) Vinson opens June 8 at the New Orleans Swing Club, at an \$1,800 weekly stipend . . . Buddy Banks' combo, with vocalist Fluffy Hunter, opens tonight (2) at L.A.'s Downbeat, on Central avenue, sharing spotlight with the Ravens. Banks moves to Chicago's Capitol Lounge after his L.A. date.

Stan Coming
Stan Kenton concerts slated for June 16, 17, and 18 at Oakland, Santa Cruz and San Jose auditoriums respectively. June 30, Stan appears at the Opera House here . . . Edgewater Beach ballroom begins a six-day-week policy June 26 with Henry Busse ork . . . St. Francis hotel reverts to the hula as of tonight (2) with Harry Owens band opening . . . Fairmont has Larry Adler lined up, with Miguelito Valdez for July . . . Mark Hopkins has inked singer Dorothy Shay, but date is indefinite.

Eddie Orta crew returns to the Palace Garden Room to begin a "no cover" policy for the season . . . Russ Morgan crew holds for

the summer at Hotel Claremont across the bay . . . Lu Watters remains at Ham-Bone Kelly's in El Cerrito. Trilon records has just released some sides made by Watters sideman, under trumpeter Bob Scooby. Unit's label name is Alexander's Jazz Band.

Illinois' brother Julius, playing weekends with his own combo at Oakland's Harlem Quarter . . . Nellie Lutcher appears at Oakland's auditorium June 8, then to Seattle's city auditorium for a June 11 date and on to Vancouver, B.C. . . . July 4, Lionel Hampton at the Oakland auditorium . . . Booker John Bur-Ton is trying to fly King Cole Trio to Oakland for a June 11 date, before Nat's opening at L.A.'s Million Dollar theater after July 13.

—Mickey Calhoun

Black's New Band Bows At Palisades

New York—Teddy Black, a top ranking band leader about 15 years ago, resigned from the music publishing business and reorganized a band with which he made his bow at Palisades Park two weekends ago. The band is using the sweet Lombardo-style with which Black was identified when at his peak. Palisades Park is using a name policy this summer, breaking in with weekends only.

The Rustic Cabin on the New Jersey side brought in Wilson Humber and his 17-piece ork from the south to begin the summer season.

Jones Beach opens with a name band policy with Sonny Dunham and Victor Lombardo already pencilled in for runs during the hot weather.

Post Lodge, in Larchmont, probably will continue with Whitey Worth and a nine-piece ork which has been there for the past few months, while manager Joe Waller uses the bigger bands at Glen Island Casino, which he has taken over for the summer. Krupa opened last weekend with Ray Eberle riding the rail for the successor spot.

Capsule Comments

New York—The Xavier Cugat stage show at the Capitol theater was just that—Cugat. With the exception of ten minutes of Rose Murphy and an interim of mild comedy by Harvey Stone it was Latin all the way. Cugie, acting as emcee, turned in his usual commendable performance with some harmless gags tossed into his commentary, most of them kidding himself and his band. The performance of the band is good if you like that kind of stuff. If you don't, you shouldn't have been in the theater. You could wait and catch the Turner-Gable movie in your neighborhood house. Miss Murphy turns in her usual scintillating performance with five tunes, getting titters and cheers for every chee chee and hand clap she delivers.

—jeg

★ ★ ★

New York—The Strand went into the disc jockey basket, a popular formula among vaude houses these days, particularly inasmuch as it brings plenty of free plugs for the show on the respective air shows. Idea is that spinners present their prospective "stars of the year." Paul Brenner, of WAAT, Newark, brought on the Ames Brothers, singing quartet with Decca, as his candidates, but Bea Wain and Andre Baruch, with the Page Cavanaugh trio, who have been in the upper brackets for two years, and Jack Eigen, bringing on Sarah Vaughan, who copped most poll awards for her work last year, could hardly be cheered for making any amazing talent discoveries. Sarah kills the audience and has an easy time establishing herself as the key attraction. Her singing is great, of course, and her stage presence gets better 'n' better. Baruch and Wain, the latter, as you probably remember, an ex-band and solo vocal star, put on a good performance with sev-

eral gag routines and two vocal contributions by the lady. It must have surprised the audience to see disc jockeys do something besides spin wax, make announcements and look self satisfied. Entire show is backed by Larry Green and his comparatively new ork, making their Broadway theater debut here. Green plays good commercial piano and is a modest though capable emcee. However, when caught, the brass section sounded a little rough in spots. Stage fright, maybe. Band, which plays society style stuff, has four saxes, three trumpets, two trombones, three violins and three rhythm (including Green at the piano).

—jeg

Kenton-Cole Team Draws Detroiters

Detroit—And still they cry about "frightful business conditions." When your feeling of depression becomes too overwhelming, just drop around to the box office of the Broadway Capitol theater here in the Motor City. Management had Kenton slated, with Cole trio following couple weeks later. Change in plan parlayed billing into double package and Detroiters knew a good thing when they saw it. With Nature Boy the hottest tune in town and the King's version leading the field by a substantial margin, the Kenton Crew and Nat's threesome played to standees.

Promoter - announcer - collector Bill Randle gave an extensive collection of representative jazz records, publications and pamphlets to the Detroit city library in an informal ceremony at which lanky Stan Kenton officiated.

Horace Heidt followed Kenton-Cole package into the Broadway . . . Ella Fitzgerald shares billing with the Harmonicats there following Heidt . . . Vic Damone drew substantially at the Bowery, but Frankie Laine was expected to far surpass him, starting May 31 . . . Advance sale on Granz-Gillespie bash reported brisk.

—Lou Cramton

Chicago Band Briefs

(Jumped from Page 4)

tion's top singers" in its 1946 poll. On perusing the January 1, 1947 issue, containing '46 poll results, we find Abbotts name, not in win, place or show, positions, but as No. 14 in the fans' vocalists list. Top vocalist?

Granz Due

Eddie James band starts its second three-night-a-week season at the Green Shingle (159th & Western) June 5, through September . . . Norman Granz' Jazz At The Philharmonic unit was set to follow Herbie Fields into the Sherman's College Inn May 20. Shades of the old Panther Room days!

It's reported that Warner Bros., but for the grace of a pending FCC grant, will be in the local television market soon . . . Disc jock Eddie Hubbard has penned a new tune, You Kiss Me Too Much, which may be filmed for television use. It'll be acted out, with Eddie singing, in a 3-min ute panorama. Hubbard raises the question, "What if the tune clicks, people request it, and are unable to obtain it on records, because of the ban?" Situation might give birth to a new species: film jockeys . . . WGN-TV is airing a guest show from the Ambassador's Pump Room, featuring pianist Adele Scott as a steady, and importing such names as Kay Starr.

Claire Oldsen (WGN remote director) has explained that she had nothing to do with Jay Burkhart losing his Monday night job at the Martinique, also that the remote and job had nothing in common. We're sorry Claire, but even the best of innuendo is sometimes too direct.

Mills Bros. and Ernie Fields' band share Regal theater stage this week. South side show house has Andy Kirk ork and pianist Mary Lou Williams set for July 2, with Louis Jordan's date definite for August 20.

Down Beat covers the music news from coast to coast.

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Kid Ory Concert Manful, Confused

Chicago—Considering the bad production, the dismal view of a less-than-20 per cent house, and the peculiar antics of singer Bertha (Chippie) Hill, the Kid Ory band played their fine music manfully at the recent concert in Orchestra Hall here.

Ory and his troupe were on their way back west after a Carnegie Hall debut in New York, and other concerts in the east during the beginning of May. In the package, produced and spasmodically tended by Chicagoan John T. Schenck, were Chippie Hill, guitar-vocalist Lonnie Johnson, Mama and Jimmy Yancey and the Ory band. With

trombonist Ory were Lee Collins, Montgomery, piano; Arthur (Bud) Scott, guitar; Ed Garland, bass; Minor Hall, drums; Joe Darensberg, clarinet.

Program, Ha!

The Ory band opened the evening, following the program only partly (Ory referred to it from time to time as it lay open on the piano). They played *Do What Ory Say*, *Weary Blues*, *High Society*, *Panama*, and so on down the list of New Orleans standards.

Ory and Darensberg divided the occasional solos, with the other instruments getting the spotlight once or twice during the evening. Darensberg's melodic clarinet contrasting with Ory's gymnastics on the trombone. In general, however, the band played smoothly, based on the metronomic support of Minor Hall's drums. It was fine dance music, and not a few of the lonely audience must have looked calculatingly at the large, bare

stage behind the band.

No P.A. For Chippie

Jimmy and Mama Yancey followed the Ory band. Mama sang both numbers, unfortunately. Lonnie Johnson then came on the stage for six numbers, rather than the two programmed. His soothing troubadour style with the blues had half the audience nodding. Ory came back before intermission for another long set, during which Chippie Hill sang *Careless Love* (which Johnson had sung too), *Baby Won't You Please Come Home*, and others. Chippie's position, a good 15 feet from the mike, didn't hamper the audience's reception of her voice.

After intermission the Ory group came back for more of the same, then Johnson appeared for three songs. What happened after that can only be explained by the long intermission and the tender ministrations of promoter Schenck, trumpet; Eurreal (Little Brother)

who likes his musicians to be happy.

Repeats Tune

At any rate, Chippie returned, as one observer termed it, "higher than a kite." Normally this would not have been notable, except that Chippie and pianist Montgomery had a brief but loud (on Chippie's part) argument on stage about her first song. It was *Careless Love* again, Chippie insisted. One of the men left the stage then to return with Ory and the rest of the band. The whole thing threatened to become embarrassing, so motivated as much by kindness as the lateness of the hour, we left. We heard later that the Yanceys did not appear again, though scheduled to do so.

—pat

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Irv Kluger

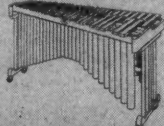
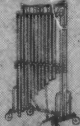
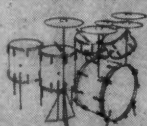
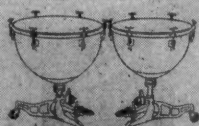


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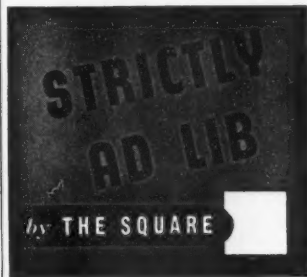
Haymes Buys Oater

New York—While spending a pair of fortnights here with his radio show, Dick Haymes, with his manager, Bill Burton, took options on a western story, *The Big Sky*, which they plan to produce independently as a musical movie in Hollywood. Dick may return here in the fall to play the lead in the forthcoming Gordon Jenkins' Broadway musical, *Manhattan Towers*. Final decision awaits his reading the script, rapidly nearing completion at press time.

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Sidney Bechet, after a long and successful run at Jazz Ltd., the boite operated by Ruth and Bill Reinhardt in Chicago, will bow out on June 6 and return east. Doc Evans, the trumpet star featured when the club originally was opened last year, will return to fill Bechet's niche . . . Eugene Baird, the cover subject this issue, is taking dancing lessons from Henry Le Tang, Ebony Club choreographer.

Elliot Lawrence and his father-manager, Stan Lee Broza, plan to become the first father-and-son disc jockey team this summer . . . Peggy Lee is set for a week at the Adams theater in Newark starting July 22, followed by an engagement at the Paramount (NYC) . . . A soldier show titled *Strictly Ad Lib*, featuring songstress Linda Stevens, has been touring army camps in Europe since last July.

Fran Warren, the Thornhill thrush who decorated the cover last issue, denies reports in N.Y. gossip columns that she will become the bride in June of singer Bob Stewart—or anyone else . . . When Jane Russell wanted to change her opening date at the Copa in Pittsburgh for the third or fourth time, owner Lenny Litman threw up his hands and cancelled the deal . . . Nellie Lutcher, now back on the coast, will return to Cafe Society in Gotham early in September.

Alvino Rey is back on the road with his revamped band and is playing a two week stand in Denver, followed by dates in Iowa and St. Louis . . . Buddy Childers, trumpet with Kenton, will be passing the cigars in about 10 days . . . A Manhattan insurance executive is concentrating on Marcy Lutes, pidgeon with Ray McKinley, and vice versa . . . The High School Fellowship club of Philadelphia gave a citation to Benny Goodman for his leadership in breaking down racial and religious discrimination in music.

Cy Walter, at the Drake Room in Gotham, is laying off with a broken right hand . . . Marilyn Maxwell will sing with the Jack Benny show in Detroit and Cleveland . . . Hoagy Carmichael has an August date at the Palladium in London . . . Audrey Young, another TD alumnus, is singling in Hollywood clubs . . . A flash shot of Glenn Miller in the Martin Block-Tex Beneke short draws a big hand every performance.

The King Cole Trio, now at the Rag Doll in Chicago, broke Cab Calloway's long standing record for one day at the Keith-Albee theater in Huntington, W. Va. . . . Dottie Reid, who has sung with some of the hottest combos, including BG's, has gone Park Avenue and is chirping with Dick Gasparre's society outfit at the swank Monte Carlo on the east side . . . Heavy, heavy hang the lawsuits over the heads of the writers of *Manana* and *Nature Boy*.

MOVIE MUSIC

Claim Studio Musician Suffers Under T-H Act

By CHARLES EMGE

Hollywood—What amounts to something in the nature of a rebellion, which may soon grow into a full-size revolt on the part of a group of studio musicians against their AFM representative, J. W. Gillette, is seen in a campaign launched

here by an organization known as the Musicians Division of the Arts, Sciences and Professions Council, leaders of which contend that the union rep has been lax in failing to wage a more vigorous fight to protect the jobs of contract orchestra players, whose pacts expire August 31.

Musicians affiliated with the ASP Council also contend that the movie makers have taken advantage of the Taft-Hartley Act to curtail employment of free lance musicians by pooling the staff musicians of the Eagle-Lion, Enterprise and Monogram units, each of which contains 20 players, on calls calling for larger recording groups. In pre-T-H days these firms would have been forced to go into the open field and engage outside musicians to expand their orks when necessary for symphonic size scoring assignments.

The effect of the present practice, which the union has no way of blocking under the new legislation according to a spokesman for the AFM, is that if a musician on the contract staff at one of the producing firms mentioned above is behind on the number of hours of playing time guaranteed him by his "home studio" he is farmed out, as one might say, to make up the time at one of the other lots.

The earnings of the contract musician, who is guaranteed 520 hours per year at a basic rate of \$6916 (plus doubling money, over-time for after midnight calls, etc.) are not decreased, since the yearly stipend is a minimum guarantee, which must be paid regardless of whether he puts in the minimum

number of hours or not; it is even possible that the contract player's earnings may be increased, since he gets paid extra for anything he does over the guarantee figure. But the pooling practice practically eliminated the free-lance (which nowadays means unemployed in most cases) musicians from employment at the lots mentioned, according to the ASP's music committee.

Charges that the ASP is a Red-dominated group were vigorously denied. Said one musician, a member of the Enterprise staff ork: "Everyone in Hollywood, particularly if associated with the motion picture industry, is accused of being a Communist if he carries on any activity for the benefit of the workers."

J. W. Gillette, an old warhorse who battled mightily for musicians in the studios in the days when labor unions were relatively weak and feels the the AFM has done well to establish and maintain its present position in the picture business, failed to show any great concern. His feeling seems to be that shared by many others: the lush days of the war are over. Musicians are bound to feel it the same as others.

There are now 450 contract staff musicians, not including, conductors, arrangers, copyists, etc., employed in the movie mills at the minimum guarantee of \$6916. The staff groups range from 20 in the smaller studios to 50 in majors such as MGM. What the next year will see no one can predict, but considerable



Hollywood—Jimmy Dorsey's new band has drawn a featured spot—one of the best accorded a dance combo in a picture in recent months—in Monogram's *Manhattan Folk Song*, (tentative title), one of those unpretentious but generally successful flickers co-starring ex-band singers Freddie Stewart and Phil Brito which are turned out for the Mono label by producer-director Will Jason and his associate, Maurice Duke.

In addition to Jimmy, himself, and some special spots for trumpet man Conrad Gozzo, Duke and Jason figured on building part of the story around a small group, of the type we usually have to refer to as a jazz band, for lack of better terminology, headed by Jimmy and including Al Pellegrino, Brad Gowans, Charlie Tergarden, Arnold Ross, Joe Mondragon, Nappy Lamare, and Ray Bauduc.

We caught Jimmy and the big band on one of their early recording sessions for *Manhattan Folk Song*, noting that some of JD's regulars had been replaced for the sound-tracking by Monogram staffers for this date. The reason, which we pass along with no comment, is one of the things causing considerable contention among Hollywood musicians. The staff men were musicians, we were told, who were behind in the number of hours guaranteed them under their yearly contracts (see story under *Movie Music*) and for which they must be paid whether they work or not. The studio inserted them in the Dorsey unit in order to catch up on some of this time. The regular JD men will, of course, appear in all of the visual

curtailment, with a lot of intra-mural union squabbling seems to be a pretty good guess.

sequences.

Sound Stage Siftings: Noted Nan Wynn, an old favorite of this scribbler (and a lot of others, we believe), who spent too much of her Hollywood career ghost-singing for a beautiful but poorly piped star, doing an interesting bit as singer in cafe sequence in the currently showing George Raft starrer, *Intrigue* . . . Ada Leonard, gal band front who has been in movie town organizing a combo, dropped her plans temporarily to do a baton waving chore with a gal's ork in WB's Doris Day-Jack Carson starrer *My Dream Is Yours* (we erred in previous column in saying the former band singer makes her debut as a star in this picture. She draws star billing in her first picture, *Romance On The High Seas*, due for release next month . . . Another music name added to the *My Dream* pic is that of Frankie Carle, who will do a solo stint minus his band . . . Reggie Beane, longtime accompanist with Ethel Waters, will be seen and heard in his original role (created for the NYC stage production) in the screen version of W. Saroyan's *The Time of Your Life*, to be released soon . . . Al Jolson, after making all that fuss about signing with MGM for a sequel to *The Jolson Story*, finally set the deal with Columbia, probably

Fatal Accident

Saginaw—A crash at the end of a wild and reckless flight from the police brought death and injury to two who were merely innocent bystanders. Emil Hildebrandt, clarinetist of considerable reputation locally and throughout the midwest was driving south of here on the Dixie highway when a car driven by fugitives from the police crashed into his. His wife, Margaret, died as a result of injuries sustained and Hildebrandt is in Saginaw general hospital in serious condition.

Tony-Cyd Nuptials

Hollywood—Songster Tony Martin, according to late chatter along the Sunset Strip, will marry actress Cyd Charisse before this paper hits the street. Martin, recently back from a personal appearance tour to plug his latest flicker, *Cashah*, has been rushing the shapely dancer-actress. He was formerly wed to Alice Faye.

because he would rather work with Columbia's music director Morris Stoloff than any other movie chief. Larry Parks, who enacted Jolson on the screen has quit the lot in a huff, so that angle is in doubt.

—gem



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ON THE SUNSET VINE

Kay Starr, Beryl Davis Selected Campus Faves

By EDDIE RONAN

Hollywood—Art Whiting has taken his Top Notchers trio to Honolulu for a ten week run at the Lau Yee Chai club ... Decca has agreed to hold up release of Evelyn Knight's "Buttons And Bows" until Paramount's "Paleface" pic

starring Bob Hope is released, despite fact that Dinah Shore's and others' are out ... Kay Starr was picked by Los Angeles city college students as their favorite singer ... And, USC's Pi Kappa Alpha boys have tabbed Beryl Davis as their honorary dream girl of 1948. She is being visited here by her dad, Harry Davis, from England.

Lena Horne opened Slapsy Maxie's last month for three weeks ... Signature has bought up a dozen sides cut pre-ban by Jeri Sullivan and Johnny White for United Artists records ... The Dinning Sisters and Jerry

Colonna just returned from Honolulu after headlining at the "Forty-Ninth state" fair ... Ralph Yaw threw a jazz concert last month at the East Bakersfield high school with proceeds going to the Damon Runyon cancer fund ... Eden Ahbez trekked eastward late last month to appear last night (1) on the We The People show with King Cole ... Billie Rogers has rejoined the Tommy Pederson band ... Walter Gross dropped from the William Morris agency and has signed with Mitch Hamilburg ... Former Frederick

Brothers booker Billy MacDonald has formed a band under MCA and is playing at the El Rancho, Sacramento.

Eddy Howard goes into the Chase, St. Louis, June 14 for two weeks ... Dave Hyltone is now with Capitol records and Ed Hushing is doing the record pillar in the Hollywood Reporter ... Phil Moore and his group opened last month at the Mocambo backing Audrey Young. Chuy Reyes band also featured ... William Morris is blue-printing a vaude package for Dick Haymes after he goes off his CBS Auto-Lite airer next month.

Capitol records soon will release the first of 18 sides cut by Barclay Allen for Van Ess, coast discery ... Firm also recently signed the Roy Hogsed trio, picking up some 20 masters cut by the Sar Diego crew before the ban. Unit has Hogsed, guitar; Jean Denez, accorcion, and Rusty Nitz, bass ... Cap's net income for the first quarter of 1948 reached a record high of \$588,488—equalling \$1.32 per common share stock, a boost over last year's, which brought \$44 per share.

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Everybody Wants In On 'Nature Boy' Act

Hollywood—Eden Ahbez' "Nature Boy," the fastest climbing tune in years, has been in for a lot of backstage pushing and pulling during recent weeks. First, Burke and Van Heusen, publishers of the tune, have asked that the

sensational song be given less live network plugs, fearing that maximum sales of sheet music will be trimmed far below peak if the public is fed an overdose of the tune too quickly. This is a complete reversal of the usual publisher's attitude.

Second, the King Cole Capitol recording of the number now is estimated to have sold 1,500,000 copies and the discery anticipates even more before releasing the next Cole platter. But, Leeds publishing company is pressuring Capitol to unleash Cole's Money Is Honey in an effort to ride the Sid Robbins tune along on King's current popularity wave. Despite fact that Count Basie's Money Is Honey on Victor and Mary Ann McCall's on Columbia are out, Capitol has kept the damper on Cole's version, hoping to drain every last drop out of Nature Boy.

Meanwhile, it looks like the tune

is far from its limit. RKO two weeks ago paid \$10,000 for the right to use Nature Boy as theme music in its Boy With The Green Hair, now in production.

Quick Booking
Due to the skyrocketing of the number, the King Cole trio has been quick-booked into the New York Paramount theater for three weeks, starting today (2), marking one of the rare occasions where an attraction has appeared at the theater twice in one year. Unit in addition is signed for a fall stint. Between eastern dates, the trio will come west for a run at Ciro's, opening in mid-July.

Stan's Bowl Date Climax Of Career

Hollywood—Stan Kenton will shake the kinks from his concert material Friday night, June 11, at the Russ auditorium, San Diego, before bringing the highly-touted show into mammoth Hollywood Bowl here the following night.

Kenton's presentation of his music at the Bowl will be the greatest step of his career for it was in this territory that the lanky pianist got his start—a start that led to many obstacles and disappointments before he was able to convince the world that his approach to music was worth such a fitting climax. A successful appearance at the Bowl will be his proof.

A Sellout
And, there is little doubt that Kenton's Bowl stint won't be a near sellout for the promotion has been tops. Gene Norman, who is promoting the affair, has been plugging night and day, as has Kenton's flack Gene Howard.

A slight beef arose when some publicity, stating that Norman was "presenting Stan Kenton" at the concert, got back to Stan. Latter held that although Norman was promoting the affair and was being paid for same he was not presenting the leader and his music—an item that was quickly ironed out with no hard feelings.

Two weeks ago, Norman invited all local editors and representatives of school papers to a Kenton press party and with the help of flack Howard flooded the kid scribblers with ballyhoo.

—ron

Northwest Tour For Russell Set

Hollywood—Dates are being set for a series of weekend one-nite stints throughout the northwest for singer Andy Russell and a package which will include Della Russell, Dick Wesson and the Rancho Amor quartet.

Down Beat covers the music news from coast to coast and is read around the world.

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RAGTIME MARCHES ON

NEW NUMBERS

ABRAMS—A son to Mr. and Mrs. Eddie Abrams, April 24 in Pittsburgh. Mom is Regina Peterson, cafe accordionist.

BURTON—A son (7 lbs. 14 oz.) to Mr. and Mrs. Bill Burton, May 3 in Santa Monica, Calif. Dad is personal manager.

CAMERON—A son (7 lbs.) to Mr. and Mrs. Robert Cameron, May 10 in Chicago. Dad is saxophone player; mom is Vivian Stewart, secretary to Mus-Art's Russ Facchine.

DESCALZI—A son to Mr. and Mrs. John Descalzi, April 15 in Pittsburgh. Dad is musician.

GATES—A daughter, Jerri, to Mr. and Mrs. Jerry Gates, recently in Dallas. Dad is conductor on WFAA there.

HOFFMAN—Twins, Christine and Richard, to Mr. and Mrs. Dick Hoffman, April 22 in Plainfield, N. J. Dad is trumpeter.

MANNING—A daughter, Wilma Terry (7 lbs. 9 oz.) to Mr. and Mrs. Irv Manning, recently in Spartanburg, W. Va. Dad, bassist, left Raymon Scott recently to join Eddie Condon in Chicago.

MERMAN—A daughter, Cynthia Ruth, to Mr. and Mrs. Joe Merman, May 2 in Asbury Park, N. J. Dad is pianist-leader.

ROBBINS—A son to Mr. and Mrs. Howard Robbins, May 10 in New York. Dad is vice-president of Robbins publishers.

WINK—A son, Mark, to Mr. and Mrs. Bill Wink, April 15 in Brooklyn. Dad is drummer at Club Nocturne; mom, Peggy, is former singer.

TIED NOTES

AVAKIAN-AJEMIAN—George Avakian, jazz writer now handling Columbia's hot discs, and Anahid Marguarite Ajemian, sister of pianist Maro Ajemian, May 22 in New York.

BARNETT—Harvey Barnett, pianist, and Marjorie Salk, March 28 in Detroit.

COLEMAN-WARREN—Larry Coleman, composer, and Lynn Warren, singer, recently in New York.

DUNMORE-BERTAN—Bill Dunmore, trumpet player with Dick Himber, and Betty Bertan, March 21 in New York.

FORD-GENTZ—Rocky Ford, band leader, and Donna Gentz, March 30 in Coeur d'Alene, Idaho.

HALEY-CARROLL—Ed Haley, trumpet player with Carl Beam, and Patti Carroll, singer, May 3 in Kansas City.

HALL-ROLOFF—Larry Hall, trombonist at Billy Rose's Diamond Horseshoe, and Enid Rolo, a singer there, May 6 in New York.

HEAD-MERCKE—John Head, singer at the Avenue Theater, Detroit, and Jeannine Mercke, April 22 in Detroit.

ROE-WITHROW—Eddie Roe, leader and

former Teddy Powell and Clyde McCoy, trombonist, and Jackie Withrow, singer, March 27 in Jackson, Tenn.

WEISS-THORSEN—Sid Weiss, columnist for Radio Daily, and Ethel Thorsen, May 19 in Virginia.

FINAL BAR

ARMSTRONG—William (Billy) Armstrong, 87, one-time minstrel singer, April 30 in Philadelphia.

BERWALD—Dr. William Berwald, 83, musician and composer, May 8 in Loma Linda, Calif.

DUNSMOOR—Paul Dunsmoor, 50, pianist once with the Wolverines and Benny Kruger's band, May 7 in Chicago. He had his own band at the Granada cafe in Chicago, and worked at the Ches Paree there from 1932 to 1942.

GASKILL—Clarence Gaskill, 56, composer (Minnie The Moocher, Prisoner of Love), April 29 in New York. He was musical director of the Earl Carroll Vanities from 1927 to 1931, and worked on a number of Ziegfeld productions, including Whoopee.

GIRARDIN—Edgar L. Girardin, 39, Hartford, Conn., guitarist and leader, April 20 in New York.

HELLMAN—Leo Hellman, violinist with the New York Philharmonic and the Detroit Symphony, April 26 in Los Angeles.

JAWORSKI—Leo Jaworski, 64, assistant to James C. Petrillo, May 4 in Chicago.

LING—J. Henry Ling, 85, founder of the Detroit Symphony Orchestra, April 28 in Cleveland.

PLUEGER—Wellington G. Plueger, 73, former band leader and booking agent, April 29 in Wilkes-Barre, Pa.

STUART—Derwood Stuart, 38, trumpeter, April 28 in San Francisco.

WILLIAMS—Eugene B. Williams, 30, jazz critic and editor of Jazz Information, May 5 in New York.

YOUNG—Frank W. Young, 41, pianist and former radio announcer, April 30 in Takoma Park, Md.

CHORDS AND DISCORDS

Question Of Taste

Chicago

To The Editors:

Setting up a "strawman" and batting it down is an old trick and a shabby one. Ned Williams tried it in his demagogic editorial of April 2, "More Disc Jocks Become Censors." Whom is he trying to kid?

True, I did object to the lyrics of *Manana* and I did refuse to play it. My reason was plain enough. The song seemed a gratuitous insult to a friendly people, uninten-

tional I'm sure, but hurting, nonetheless. Don't take my word, check with the nearest Mexican.

Mr. Williams pontifically proclaims that dialect has a rightful place in our humor, song and literature. Who said no? But—there's a helluva difference between authentic dialect and crude caricature. Jewish dialect as such is not offensive, but the portrayal of the shrewd conniver is. And so, too, with the ghost-ridden, crap-shooting Negro and the furtive, slinking Oriental. So, too, with the sleepy, slothful, stupid Mexican (see *Manana*).

The issue, then, is not one of censorship, but of taste—bad taste. The issue is sensitivity as against callousness, anthropological truth as against snide, genteel prejudice, plain and simple human dignity as against indignities, proffered daily.

Mr. Williams' crack about publicity is too boorish to merit reply. Obviously, he and I speak a different language. Studs Terkel

What's New With Ted

Philadelphia

To The Editors:

... I read all about all kinds of jazz, even be-bop, but why and when are you going to print an article that does not insult Ted Lewis. So far all I read about Ted Lewis is in *Where The Bands Are Playing*.

Ted has many followers who would like to hear some news of him.

Ted Lewis made some fine recordings. Whether they are jazz as you support or not I can't say since I am not a jazz fan. But he does play a style of jazz all his own. That's why so many like him.

Some say his style is old, it's corn and what not. I know that. But so long as Ted does it it's not old even if it is corn. We like it for just that reason.

Ted did a lot for jazz, you must admit it. He had Jimmy Dorsey, George Brunis, Muggsy Spanier, Frank Teschemacher, Benny Goodman, Fats Waller and Bud Freeman record with him on many of his recording dates of the late 20's and early 30's.

So how about saying something nice about him.

(P.S. And don't think for a minute I'm an oldtimer. Ted was far into his career before I came around in 1926.)

Martin F. Kaelin

Where Are They?

R.A.F. Benson, Oxon, England
To The Editors:

... I have included under the "suggestions for improvement," larger scope for "Where Are They Now." This was prompted by the fact that when an American musician falls into relative obscurity in the States, his prominence falls to an even greater degree in this country.

For myself, and I know many other jazz fans are with me, I would like to know where such men as Louis Metcalfe, Prince Robinson, R. Q. Dickerson (ex-Calloway trumpet), Langston Curl, Posy Jenkins, Charlie Allen (ex-Duke Ellington trumpet), Paul Webster, and Cozy's pianist brother Teddy Cole are.

Richard T. Hayward

Kenton Chances Blasting A Path To Prostration

Ordinarily it is not "Down Beat's" custom to concern itself with the individual or collective state of musicians' health, possibly for fear of being tabbed "prying eye," most often because its none of our business.

We deviate from that rule in the case of Stan Kenton. Though neither M.D.'s nor foreboders of evil, we believe a prescription and a warning to be perfectly in order.

Stan Kenton and his men are killing themselves. Rumor (the "grapevine" if you will) has it that a few within Stan's band are cognizant of that fact. Never before, in the history of popular music have so few men worked so terribly hard, physically, to out-blow precedent and herald modernism. It is said that Milt Bernhart is contemplating the establishment of a small business in Chicago; that Bart Varsalona is wondering about joining Earle Spencer; that trumpeters Buddy Childers and Ray Wetzel are wearing abdominal belts, no because of flabbiness (in Childers' case at least), but "to hold their insides together when they blow." It is known that Shelly Manne quit Kenton because playing with the band was "like chopping wood."

All this has nothing to do with Kenton the personality or the leader. "He's great to work for," his men say. So echo those who have left his fold, the music editor of the East Brain Herald, and the editors of "Down Beat."

It is because Kenton is probably the best liked leader in the business that we are concerned. His last breakdown (April, 1947) was preceded by a series of one-nighters which were child's play compared to his current schedule of concerts. When playing for a ballroom crowd it's usually four tunes to a set, a break, an intermission every half-hour, etc. Yet simple as it sounds, precisely that nightly routine resulted in Kenton's previous forced retirement.

A concert requires at least one hour and a half of steady playing, a 15-minute intermission, and another stint equally as long as the first, possibly longer if encores are generous. How long can Kenton stand it? What is he trying to prove by chancing prostration... that progressives, aside from being musical scientists, are physical Spartans?

What relevance does our admonition have to music in general? Just this: if Kenton establishes a pattern which requires Superman antics of bands to follow, if he does succeed in selling double forte as a standard commodity (and with it, a plethora of red-faced brass men), then he not only has nurtured the country's neuroses, but has set a pace that will eventually kill his men, other sidemen, box office, the business and will shatter the mass' eustachian tubes.

Kenton should remember we nor the people (yet!) will judge his efforts on the basis of how close his trumpet men can approach a 15,000 cycle tone; nor will we wait anxiously, a la watching the trapeze act (let's face it), for Buddy Childers to drop dead at E-Flat above C above high C beyond F.

Take it easy Stan, we've liked having you around. We don't like five column headlines about who you'll wire this time about "not being able to go on any longer." If you think we're not convinced you're a pioneer, we'll say it: Stan Kenton has contributed immeasurably to the progress and history of American music.

It's just that we'd like to hear more from a musically well-mannered band, not from a well-mannered Kenton physician.

by Eddie Ronan

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Pastor Stalwart Burness Fulfills 'Rigid Standards'

By Sharon Pease

Chicago—Les Burness, talented pianist who has held down the keyboard assignment with Tony Pastor's orchestra since 1940, is representative of the vast group of business professionals who go on year after year fulfilling the rigid standards required of name band musicians. Many of the style examples that have appeared in this column have been expositions of modern experimentalism—styles that are playing an important part in the development of American music, especially piano solo performance. However, acceptance of ultra-modern atonal forms is for the most part limited to musicians, music students and a relatively few serious music lovers. Therefore, it is an economic necessity for the business professional to keep his feet on solid ground which means that the greater part of his repertoire must be acceptable to the average music patron. Les has consented to design his style example, which will be discussed later, to help satisfy the need for such basic material.

Nichols Influenced

Burness, who is 33, is a native of Hartford, Conn. "My formal musical training began when I was 10," he recalls. "From the very start I devoted part of my time to dance music—the chief early influence was the recorded work of Red Nichols." Following his first year in high school Les took a summer job as a soda jerk at



Les Burness

Sound View, a nearby resort. Bill Basilio, who led the band at the ballroom, had to make an emergency replacement when his pianist suddenly became ill. Les was given the opportunity, made good, and stayed on throughout the season. "When I returned to Hartford that fall I began hanging around the Club Hollywood," he says. "Tony Pastor was the owner of the club and was also the band leader. I picked up many valuable ideas listening to his work and gained valuable experience by sitting in. I eventually became regular pianist and was with Tony until 1934 when he closed his club and went to New York."

Joined Hallett

A few weeks later Burness also journeyed to New York where, along with many others, he auditioned for Mal Hallett, who was faced with the task of finding a replacement for Frankie Carle. Les landed the job and was with Hallett for two years. Then, after short periods with the house band

at Nick's, and with Bunny Berigan's orchestra, he joined Artie Shaw in 1936. He was with Shaw nearly two years and during that time worked on many of Shaw's now famous recordings including *Begin The Beguine*, *Indian Love Call*, *Back Bay Shuffle* and *The Blues*. After two years with Red Norvo, Les rejoined Tony Pastor when the latter formed his orchestra in 1940. He has since been a stalwart of the Pastor organization and his piano solo stylings and backgrounds are featured in many of the band's arrangements.

Original Example

As a style example Les has chosen an original composition titled *Rambling Blues*. As previously mentioned, he has purposely avoided the use of actual formulas and instead has exploited the fundamental variation technique—passing tones, added sixths, appoggiaturas, arpeggios, etc. The dance rhythm is maintained primarily through the structure and accent of the varied melody. The usual rhythmic form of a twelve-measure chorus is based on the ternary. (Three four-measure sections: A-A-B; or A-B-A.) Les employs a progressive unfolding rhythmic structure that actually forms a single twelve-measure sentence. The effective treble balance leaves the left hand free to add short counter rhythmic and melodic themes. The top tones in the left hand chords are very prominent and seek a satisfying resolution—often chromatic. This type of composition should be played with artistic technical proficiency—grace notes, triplets and sixteenths require a clear, crisp, even execution. Les suggests that all dotted eighths and sixteenths may be played as written or as straight eights.

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.)

1946-48 Era Produces 57 Significant Albums

By JOHN LUCAS

Chicago—In connection with an article on the heritage of today's jazzmen (February 25, 1946) I presented a list of representative albums. This compilation included most of the important sets released over a period of more than a decade and numbered in all some 108 different albums. In the two years that have since elapsed at least 57 equally significant sets have been issued. More than half as many as in the entire preceding ten years—not including any swing sets this time at that! We are, in other words, definitely in the midst of a jazz revival.

It seems time now for a recap. Here, then, are the 57 outstanding jazz albums put out between March, 1946 and March, 1948. (Let's not neglect the historic, magnificent library of congress Jelly Roll Mortons now appearing in twelve Circle sets!) Asterisks indicate reissues.

VOCAL (Folksong)

Spirituals and Gospel Songs:

Ernestine Washington & Bunk Johnson, *Spirituals*, Disc 658.
Thrasher Wonders & Gospel Keys, *Spirituals*, Disc 712.
Work and Play Songs:
Katherine Dunham, *Afro-Caribbean Songs & Rhythms*, Decca 511.
Lead Belly, *Negro Folk Songs*, Disc 660.
Josh White, *Folk Songs*, A&M 358.
Josh White, *Strange Fruit*, Keynote 125.
Josh White, *Ballads & Blues* (Vol. 1), Decca 447.
Josh White, *Ballads & Blues* (Vol. 2), Decca 611.

Blues:

Armstrong-Bailey-Teagarden-Waters, *Singin' The Blues*, Victor 192.
Chippie Hill, *Blues*, Circle 5.
Hill-Taylor-Thomas, *Deep Woods Blues*, Circle 4.
Lonnie Johnson, *Blues*, Disc 710.
Johnson-Johnson-Moore, *Barrelhouse Blues From St. Louis*, Paramount 2.
Ma Rainey, *The Voice Of Ma Rainey*, Paramount 15.
Bessie Smith, *Blues* (Vol. 2), Columbia 142*.
Bessie Smith, *St. Louis Blues*, Circle 6.

PIANO (Solo)

Ragtime:

Brun Campbell & Lu Watters, *Ragtime*, West Coast 3.
Jelly Roll Morton, *New Orleans Memories*, Commodore 8*.

Blues and Boogie Woogie:

Duette Johnson-Johnson-Kersey-Lewis-Spand-Williams-Yancey, *Boogie Woogie* (Vol. 2), Columbia 130*.
Meade Lux Lewis, *Boogie At The Philharmonic*, Disc 502.
Montana Taylor, *Barrelhouse Blues*, Circle 2.

Barrelhouse and Rent Party:

Dan Burley, *South Side Shake*, Circle 3.
Frank Froeba, *Back Room Piano*, Decca 448.
James P. Johnson, *Fats Waller Favorites*, Decca 446.
Joe Sullivan, *Jazz Quartet*, Disc 701.
George Zack, *Barrelhouse Stomps*, Commodore 9.

JAZZ BAND (Ensemble)

March:

Baby Dodds, *Drum Solos*, Disc 709.
Bunk Johnson, *New Orleans Parade*, American Music 1.
Original Zenith Brass Band, *Marching Jazz*, Circle 1.

Ragtime:

Tony Parenti, *The Ragtime Band*, Circle 8.
Lu Watters, *Ragtime*, West Coast 1.
Lu Watters, *Ragtime*, West Coast 2.

Dixieland:

All-Star Stompers, *This Is Jazz*, Circle 7.
Louis Armstrong, *Hot Five* (Vol. 2), Columbia 139*.
Bechet-Spanier, *Big Four* (Vol. 1), Hot Record Society 1*.
Bechet-Spanier, *Big Four* (Vol. 2), Hot Record Society 2*.
Bix & Tram, *Hot Jazz Classics*,

Columbia 144*.
George Brunis, *King Of Tailgate Trombone*, Commodore 13.
Eddie Condon, *Jazz Concert*, Decca 490.
Eddie Condon, *We Called It Music*, Decca 604.
Eddie Condon, *Jazz A La Carte*, Commodore 12.
Wild Bill Davison, *Showcase*, Circle 9.
Emperors Of Jazz, *Dixieland* (Vol. 1), Swan 1.
Emperors Of Jazz, *Dixieland* (Vol. 2), Swan 2.
Doc Evans, *Original Dixieland Jazz Band Classics*, Disc 714.
Doc Evans, *New Orleans Rhythm Kings Classics*, Disc 715.
Irving Fazola, *New Orleans Jazz*, Victor 12.
Irving Fazola, *Dixielanders*, Keynote 138.
Bud Freeman, *Jazz Concert*, Keynote 127.
Art Hodes, *Hot Jazz At Blue Note*, Blue Note 103.
Bunk Johnson, *New Orleans Jazz*, Victor 7.
Memphis Five, *Favorites*, Stinson 365.
Red Nichols, *Classics* (Vol. 2), Brunswick 1019*.
Kid Ory, *New Orleans Jazz*, Columbia 126.
PeeWee Russell, *Jazz Ensemble*, Disc 632.
Omer Simeon, *Jazz Trio*, Disc 708.
Muggsy Spanier, *Jazz Ensemble*, Disc 711.

Davenport Does Relayed By Pit

Davenport—Ward Erwin, former Houston symphony and Bob Crosby star, is now playing an important role in the outstanding success of Alvy West's "Little Band" at the Hotel Edison, NYC.

Word has been received that git-man Darrell Homer is a recent middle-aisler and has re-joined the Freddie Slack combo.

WOC staffers, George Sontag (musical director) and Marge Melner, piano-organ duo are doubling as soloists at the Sportsman's Grille and the Galbraith Post Vet's Club, respectively. Another WOC staff member, Ralph Coats, who doubles drums, vibes, piano, and organ was reported to be leaving for California, June 1, where he will join his brother in a music store venture.

Enter The Quintones

Pianist Joe Stroehle, who has been the center of attraction at the Buvette club (Rock Island, Ill.), is being replaced by the well known Quintones. The Licata Brothers trio remains as the intermission group.

Catalano Visits

It has been reported that Tony Catalano, well known old riverboat cornetist and former ork pilot has been seen back in this vicinity lately.

Al Nielsen combo has passed it's twelfth week at the exclusive Ship's Wheel and the Jimmy Chase ork, featuring Tony Mareno (ex-Bernie Cummins' trumpeter and entertainer), is in the midst of a long run at the Plantation club.

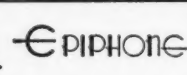
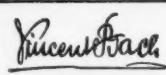
—Joe Pitt

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THE HOT BOX

Woody, Flip Come On With Sweetwind Duet

By GEORGE HOEFER

Chicago—Hot discophiles interested in unusual and rare items should go for the Sweetwind Demonstration Record. This disc, featuring Woody Herman and His Woodchoppers, was produced by Pioneer musical instrument company in Chicago to use for promotional purposes in selling the famous Woody Herman Sweetwind, a flutelike toy for children of all ages. The hot collector comes in on the deal through the personnel on the two sides and the fact that the famous Herman rhythm section really takes off in an exciting manner. As for the Sweetwinds (one played by Woody and one by Flip Phillips), remember that the hot fountain pen and the late Red McKenzie's sizzling comb covered with tissue

paper didn't seem to ruin hot collections.

One side of the demonstration wax is Sweetwind Stomp and the reverse is Mighty Lak A Rose. The former moves along in the style of the 1945 Herman Herd with the brass out for five. The latter is performed in jump tempo with the boys blowing the Sweetwinds hard. On the record you will find Woody Herman—Sweetwind; Joe (Flip) Phillips—Sweetwind and tenor

Marie Louise Gets Jarvis Help



Hollywood—Marie Louise, who has been getting a local publicity build-up, and Walter Fuller, former Earl Hines trumpeter and vocalist, appear up front together. Gal singer has been getting constant plugging by disc jockey Al Jarvis.

sax; Don Lamond—drums; Chubby Jackson—bass; Billy Bauer—guitar; and Ralph Burns—piano. A Chicago Dixieland collector, Bob Tenney, brought the record to the Hot Box. Anyone interested in copies may contact the Box and we may be able to dig up some more.

Special Editions: Last month an announcement was made by Columbia records of considerable interest to hot jazz collectors. Co-

lumbia has the rights to the vast master stockpile of the old American record corporation. This means many of the old Okeh, Brunswick, Melotone, Vocalion, old Columbia, and Perfect records are going to be reissued. George Avakian is in charge and records by the following will be available to the hot collector: Hoagy Carmichael, Louis Prima, Boswell Sisters, Mildred Bailey, Teddy Wilson, Red Norvo, Casa Loma, ork,

Jimmy Jumps To Flamingo

Chicago—In a press time maneuver, Jimmy McPartland shifted from the Stage Door (Milwaukee) to the Club Flamingo, in Silvis, Ill., where he opened May 11 for an indefinite stay. Red Norvo's combo moved into the Stage Door, replacing Jimmy.

The McPartland combo is set to open at the Blue Note here June 7.

Dorsey Brothers, Red McKenzie, Roy Eldridge, Clarence Williams, Wingy Manone, Bertha (Chippie) Hill, Fletcher Henderson, Louis Armstrong, Bix Beiderbecke, Bunny Berigan, Bessie Smith, Duke Ellington, Benny Goodman, Jack Teagarden, Johnny Dodds, James P. Johnson, Eddie Condon, Bud Freeman, Jimmie Yancey, Lead Belly, Joe Sullivan, Chick Webb and King Oliver. For the collectors who don't specialize in hot, there will be sides by Al Jolson, Helen Morgan, Russ Columbo, Ruth Etting, etc.

The records are to be released to retail stores in monthly issues of four records. Included in the May Special Editions label release was the first recording (originally on Vocalion) of Bunny Berigan's I Can't Get Started paired with In A Little Spanish Town also by Bunny Berigan's Boys. This last side has never been issued before and is a first edition.

Also released in May was Wild Man Blues and Gully Low Blues by Louis Armstrong's Hot Seven with Johnny Dodds.

Jazz On the Radio: A well known collector, Carl Kendziore of Bethlehem, Pa., won honorable mention in Billboard's local program competition last month. The award was for his disc jockey show entitled Jazz Concert spotlighting platters from the 5,000 old and rare waxings in Carl's collection. The stanza emanates from Bethlehem's WGPA.

Attention FM listeners in Chicago area: Every night at 9:05 over FM station WBNU-Aurora, Ill., jazz is featured by Pat Christenson and Bill Reising. They play Ellington, Bob Crosby Dixieland, Woody Herman, Artie Shaw, etc.

Jazz Publications: The Wheel published by Bill Mull of Kannapolis, N. C., and edited by Ed Nickel of Charlotte, N.C., a record collector's mag, is out. Address is West Avenue, Kannapolis, N. C.

Buffalo—Band leader Tommy Allen has been appointed director of public relations for Local 533, AFM, in conjunction with James Petrillo's recent request that all locals set up public relations in their communities, to better acquaint the public with union activity.

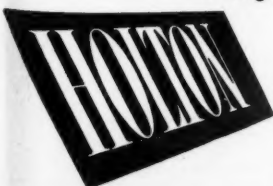
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with Tom

Stan Kenton

Monotony
Cuban Carnival
Lonely Woman
Lament
Elegy For Alto
Impressionism
Fugue For Rhythm Section
This Is My Theme
Album rating—**+++**

This is the long awaited Kenton album of progressive jazz and it is bound to stir up a boiler factory of comment ranging from wild enthusiasm to downright vilification. It is a thoughtful selection, beautifully performed as are most of Kenton's works and an excellently recorded package of the latest things that Stan and his musicians have been playing all over the country in concert. This album is different from its predecessor which, in the light of comparison at least, was modeled more along conventional swing band lines. The radical change is mostly in evidence in the rhythm structures of these advanced manuscripts since a lot of the unique voicings and chord combinations have been on display for some time. The rhythms presented here range from Latin-American through odd patterns of five-four or seven-five down to even the lowly three-four. Monotony derives its name from a monotonously repetitive bass figure that plows doggedly through the entire score; Carnival spots the versatile Kenton rhythm section in a combination of progressivism and hard driving L-A rhythm and it comes on; Woman will some awful vocal intervals to the hard working June Christy and reveals a heretofore unrevealed depth in some of her chest tones; Lament is a polyphonic creation by Rugolo that shows off the remarkable talents of Brazilian guitarist Laurindo Almeida; George Weidner has a grand time altoing through the abstract Elegy in five-four time;

Symbol Key

++++ Tops
+++ Tasty
++ Tepid
+ Tedious

Impressionism is a symphonic piece of Rugolo's whose changing tempo midway is accomplished almost without realization; Fugue hands another tough score to the heavily manned rhythm section and what results will be intriguing to some rhythm minded listeners; Theme is a brave attempt by Miss Christy at abstract narration but she isn't quite heavy

Another 'Shine' Ban

Philadelphia—Spinning of any Shine platters has been nixed as far as station KYW is concerned by James P. Begley, program chief of the NBC outlet here. "Since the number is considered uncomplimentary by a segment of our listening audience, the tune will no longer be played locally by KYW's facilities," said Begley, adding that of the many thousands of records available to the station, "there is no reason to play any tune that possibly could be considered offensive."

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JAZZ

Charlie Parker All-Stars
Serge Chaloff Quintet
Relaxin' At Camarillo
Blue Serge

The "All-Stars" are Charlie, Dodo, Howard McGhee, tenorman Wardell Gray and rhythm, and Relaxin' is an excellent side—a blues, bop style, with two twelve-bar choruses for each soloist, except trumpet, though McGhee keeps his lip up in the ensemble figures. Dodo makes several appearances, all welcome ones, and there are tasteful alto and tenor. The flipover is a different group—some of the Herman Herd's rhythm backing the solo jamming of Serge Chaloff whose expert, stumble-less baritone on that clumsy instrument is something to wonder at. Serge has the first and last to himself and plays tag with pianist Ralph Burns in between just for a gag. (Dial 1012)

Arnett Cobb
Go Red Go
Dutch Kitchen Bounce

One of the nice things about being the leader in a jam band is that you can play all the choruses you want. And tenorman Cobb wants and wants on this coupling with the result that outside of a tenor-tram echoing intro on Red and some ensemble on Kitchen, it is entirely tenor—not bad, y'nerstan, but too much at one sitting. Cobb is not ordinarily much for melodic line or pretty notes

but he almost makes up for it with his spirited drive and occasional lyrical quality as in the bridge of his first Kitchen chorus (Apollo 778)

Charlie Parker Septet

Moose The Mooche

Yardbird Suite

More Yardbird boppings. Mooche is too jerky even for beep and the solos are for the most part ordinary. Suite has a hat full of Parker's delicate searchings, and good Lucky Thompson interrupted by only fair guitar. (Dial 1003)

Bill Harris' Big Eight

Woodchoppers Holiday

Somebody Loves Me

These are late '46 recordings by segments of the Herman Herd and though the famed Herman rhythm sparked by Don Lamond gets a real beat going on Woodchoppers', it appears to be too early in the

afternoon because the soloists, Flip, Serge, and Sonny, don't quite make it—though Berman does come closest. Somebody, which is just Harris and rhythm, has enough of his tram on it to satisfy the most rabid of his fans, and though he clinkers several times on the first slow chorus he gets off a good one to start with and an even better half after guitarist Chuck Wayne's double-it-up break speeds the tempo. (Dial 1009)

Pete Daily's Rhythm Kings

Clarinet Marmalade

Yelping Hound Blues

There seems to be less and less variety in the personels that make up today's two-beat wax-week releases. This particular one recorded late in '47 has Pete Daily, Rosy McHargue and the old Crosby band's Warren Smith on tram plus rhythm. Marmalade is of the

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(Jumped from Page 15)

Production is a sololess, fast production, mostly a showcase for intricate sectional work. **Bolero In Boogie** is just that with some good trumpet and tenor along the way. Guitar is an out-of-tempo original for six-string that sometimes gets a little too noisy in accompaniment. E.S. spots that fine trumpet in an opener in front of a complex rhythm figure and lots of it later on, too. Theory is a little obvious for a would-be original but has some noteworthy unison trams and tenor. **Rhapsody** follows the general format of Kenton's early Artistry and with equally telling effect on both sides—it's a shame to have to identify this excellent original with the word "boogie" which it is only slightly. Guitars features the Arv Garrison quintet which at the time it was recorded had Irving Ashby on deck. Gangsters is a riffer which gets a little screamy at the end though trombones and reeds have an interesting interplay. **Amber** is a deliciously weird tune much too good to get anywhere and sung by Bob Hayward, the only straight ballad in the bunch. **Soft** is one of the standout sides, an alto solo that sounds like a progressive Hodges, played and beautifully by a very gifted alto man. **Interlude** has lots of piano and good tenor. (Black and White 795, 800, 801, 822, 843, 854)

DANCE

Tommy Dorsey

Mississippi Mud
Painted Desert

When you listen to a cornball record like Mississippi and then harken back to the days when Tommy made really great dance band sides like All The Things and Indian Summer, which still sound good, it makes you feel that there ain't no justice nowhere. And that, incidentally, is where this coupling is. Painted is all vocal by Audrey Young and not bad. (Victor 20-2852)

Frankie Carle

Moondust Rhapsody
Sunrise Boogie

These are both typical Carle instrumentals which ladle out large doses of the leader's neat, precise piano. **Moondust**, a slow original, is pretty and shows the band's commendable respect for dynamics. **Boogie** is rather trite but, as always, well performed. (Columbia 38175)

Mark Warnow

Swing Low Sweet Clarinet
Who But You

A couple of pleasant dance sides which show off the silky voice of Marion Morgan and Warnow's lush string section. **Clarinet** makes me kick myself once more for not having given Woody's version three notes which it richly deserved. (Coast 8047)

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Benny Goodman
With Peggy Lee

Why Don't You Do Right
Somebody Else Is Taking My Place

A reissue, of course, and an obvious effort by the recording company to cash in on the Peggy Lee bonanza. Right is a pretty fair example of some of Peggy's better work with the fine old Goodman band but Place is terrible and shows that even the gifted Miss Lee with a lousy tune and not much experience could be a little on the motherless side. (Columbia 33198)

Desi Arnaz

In Santiago Chile
Rumba Rumbero

Arnaz's rhythm sounds surprisingly firm on these sides but the material that leader, arranger and band had to work with turned out to be too much of a handicap. **Chile** is an out and out barefaced novelty and **Rumba** is a horribly constructed song without sense. (Victor 20-2087)

Tony Pastor

I Wanna Sleep
There's A Man At The Door

The only aim that Tony takes these days is in the general direction of the jukes and though this is undoubtedly a profitable overall plan he ought to toss a good one in the pile occasionally just for laughs and to let his old friends know that he really has a pretty fair band—which he has. These are both bald novelties, mickeyish in character and undoubtedly require funny hats and other props when performed in person. (Columbia 38178)

Gypsy Fire Music

Emery Deutsch

Play Fiddle Play
Violets
Danube Waves
Submission
Miska Borzo's Csardas
Romany Romance
Album rating—

Deutsch's 10 G's worth of Guarneri fiddle makes up a good 90 per cent of this album along with the other strings in his chamber

music style orchestra. The music is pretty and well played in the exaggerated pash-pash style that gypsies are supposed to play. Cute chick on the cover, too. (Majestic album M-18)

Vaughn Monroe

Blue Shadows On The Trail
Melody Time

Shadows puts the throaty Mr. Monroe in chaps and spurs with its cowboyish words and music and he hits a clinker near the end that is something to hear on a shiny Victor. **Melody Time** is from the Disney pic and it is to be hoped that the rest of the music is better. The Moon Maids are on hand, but natch. (Victor 20-2785)

Jan Garber

Bedelia
Hindustan

This is a rare old Garber disc with all the accoutrements up to and including a sousaphone. Columbia probably figures the way public taste is degenerating they might as well take a flyer in the commodities market with this ear of golden bantam. (Columbia 38205)

VOCAL

Mel Torme

Gone With The Wind
Little White Lies

It is interesting to speculate whether a fuller, rounder voice would add to or detract from Mel's long suit, which is conception. In a way it might detract—especially on sides like **Lies** in which he gets a little too cute in spots. You'll like the guitar behind his first chorus of the well performed **Wind**. (Musicraft 558)

Jo Stafford

American Folk Songs
Barbara Allen
He's Gone Away
Black Is The Color
Poor Wayfaring Stranger
Red Rosey Bush
The Nightingale
Album rating—

Miss Stafford probably has more

right than most any other dance style vocalist to take a crack at singing American folk song which is getting to be big business. And despite the incongruity of the plushy all around treatment these old traditional airs get, the end result is good, listenable music. Weston's string and woodwind arrangements are, as always, in good taste. Jo purposely under-phrases most of these slow nostalgic pieces in a manner that should please even purists. (Capitol Album CC-75)

Sarah Vaughan

Nature Boy
I'm G'ad There Is You
It's Magic
It's You Or No One

Nature is one of the poorest things Sarah has done and sounds in spots like a San Carlos diva imitating King Cole. Her over-vibrated singing in front of a vocal choir is that bad—and the flipover isn't much better. The second disc is in line with previous efforts, which is to say it's tasty torching. (Musicraft 567, 557)

Doris Day

It's Magic
Put 'Em In A Box

Doris sings the pretty Magic in her highly stylized sotto voice and of all the thousands who will record it hers should stand out as

one of the most satisfactory performances. Box is a novelty bouncer. (Columbia 38188)

Ginnie Powell

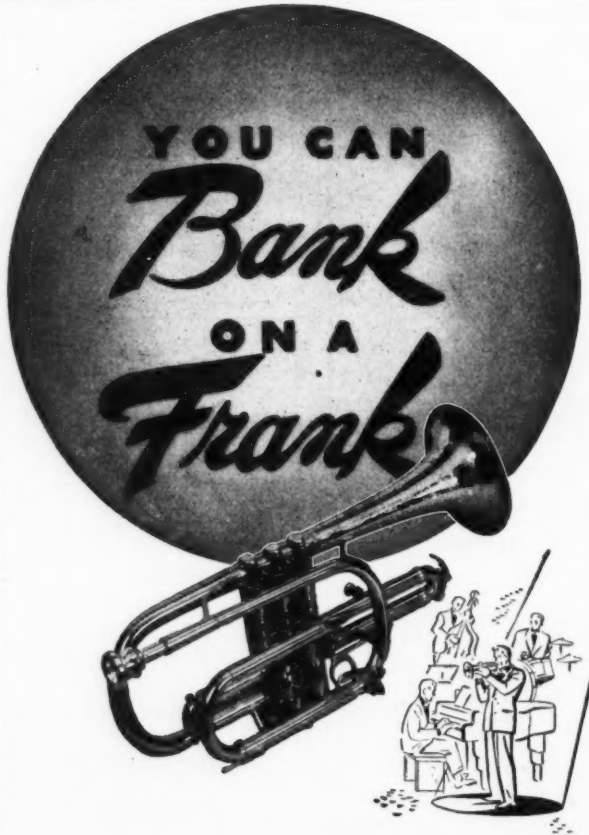
With Boyd Raeburn
How High The Moon
Trouble Is A Man

The former James vocalist sings and then bops **Moon** at a medium tempo and a good one for the lovely ballad which so seldom gets treated as one. The only trouble with **Trouble** is an excess of vibrato which crops up too often in her interpretation. Raeburn's backdrops are great—punchy in the right places on the first side and lyrically beautiful on the second with apt use of woodwinds. The Powell-Raeburn combination is a happy one. (Atlantic 860)

Frances Wayne

You Don't Know What Love Is
It Might As Well Rain

Another happy combination always results from the efforts of Miss Wayne and the scoring of Neal Hefti. **Love** is a weak tune, unfortunately, but **Rain** is much better and the pen work behind her torching is delicately groovy. These are both taken at super-slow drag tempi and the gal's intonation is really commendable in the face of so much temptation. (Exclusive 1160)

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Agnew, Charlie (Paradise) Chicago, b
Allen, Barclay (Elitch's) Denver, Out
6/3, b
Anthony, Ray (Paramount) NYC,
6/2-22, t; (Centennial Terrace) Syl-
vania, O., 6/25-7/1, b
Arnaz, Desi (Casino Gardens) Santa
Monica, Cal., 6/25-7/8, b
Arnold, Arnie (Mayflower) Akron, h
Averre, Dick (Gibson) Cincinnati, h

Back, Will (Melody Mill) Chicago,
Out 7/25, b
Banks, Dave (The Pit) Jackson,
Tenn., nc
Barnet, Charlie (Casino Gardens)
Ocean Park, Cal., Out 6/24, b
Barron, Blue (Unnamed) Springfield,
Ill., 6/4-11, nc; (Iroquois Gardens)
Louisville, Ky., 6/18-24, b
Basie, Count (On Tour) WM
Beckner, Denny (Skyview) Denver, nc
Benedict, Gardner (Netherland Plaza)
Cincinnati, h

Beneke, Tex (Meadowbrook) Cedar
Grove, N.J., Out 6/6, cc; (Click)
Philadelphia, 6/10-12, r
Bennett, Larry (President) Kansas
City, h
Berkey, Bob (Dutch Mill) Delavan,
Wis., Out 6/11, b
Bishop, Billy (Bismarck) Chicago, h
Bobick, Baron (Legion) Perth Am-
boy, N.J., b
Bothie, Russ (Lions-Milford) Chi-
cago, b

Brandon, Henry (State-Lake) Chi-
cago, t
Brennan, Morrey (Sky Club) Chicago,
6/11-7/8, nc
Brooks, Randy (On Tour) GAC
Brown, Les (Palladium) L.A., 6/1-
7/4, b
Busse, Henry (Jantzen Beach) Port-
land, Ore., 6/10-16, b; (Edgewater)
San Francisco, 6/23-7/6, h
Byrne, Bobby (On Tour) MCA

Carle, Frankie (Ambassador) L.A.,
Out 6/14, h; (Jantzen Beach) Port-
land, Ore., 6/24-30, b
Carlyle, Lyle (Famous Door) Detroit,
nc
Carlyle, Russ (Iroquois Gardens)
Louisville, Ky., 6/25-7/1, b
Cavallaro, Carmen (Astor) NYC, Out
7/10, h
Claridge, Gay (Blackhawk) Chicago,
t

Clarke, Buddy (El Morocco) Montreal,
nc
Clinton, Larry (Steel Pier) Atlantic
City, Out 6/6, b; (Meadowbrook)
Cedar Grove, N.J., 6/15-7/4, cc
Coleman, Emil (Waldorf-Astoria)
NYC, h
Cugat, Xavier (Waldorf-Astoria)
NYC, 6/3-7/7, h
Cummins, Bernie (Schroeder) Mil-
waukee, Out 6/20, h

Dee, Johnny (Holiday Inn) NYC, nc
Denison, Lou (Auditorium) Stratford,
Pa.
DiFarado, Tony (Evergreen) Collins-
ville, Ill., Out 6/10, b; (Riverview)
Des Moines, 6/18-7/5, b
Donahue, Al (Totem Pole) Auburn-

Deadline for band listing for the
June 16 issue is June 4. Send open-
ing and closing date and name and
location of job to Band Routes,
DOWN BEAT, 203 N. Wabash,
Chicago 1, Illinois. One-nites can-
not be listed.

dale, Mass., b
Donahue, Sam (Meadowbrook) Cedar
Grove, N.J., 6/8-13, cc; (Centennial
Terrace) Sylvania, O., 6/18-25, b
Dorsey, Tommy (Chase) St. Louis,
6/11-24, h
Duchin, Eddy (Strand) NYC, Out
6/10, t
Durham, Sonny (Lake Casino) Ft.
Worth, Out 6/14, b

Eberle, Ray (New Yorker) NYC, h
Ennis, Skinnay (Unnamed) Spring-
field, Ill., 6/25-7/1, nc
Everette, Jack (Pla-Mor) Kansas
City, Out 6/2, b

Featherstone, Jimmy (Oh Henry)
Fields, Ernie (Regal) Chicago, Out
6/3, t
Fields, Herbie (Showboat) Milwau-
kee, nc
Fields, Shep (Lakeside Park) Denver,
Out 6/10, b; (Orpheum) Omaha,
6/18-24, b
Fikes, Dick (Westwood) Little Rock,
Ark., nc

Finck, Jack (Highlands) St. Louis,
Out 6/12, b
Fisk, Charlie (Trocadero) Evansville,
Ind., 6/4-17, nc; (Lake Lawn) Del-
avan, Wis., 6/25-7/5, b
Foster, Chuck (Stevens) Chicago, h

Garber, Jan (Biltmore) L.A., h
Gillespie, Dizzy (On Tour) MG
Glidden, Jerry (Congress) Chicago, h
Grant, Bob (Versailles) NYC, h
Gregg, Wayne (Martique) Chicago,
Out 6/2, r; (Elitch's) Denver, In
6/4, b

Hampton, Lionel (On Tour) ABC
Harmon, Russ (Mentor Beach) Men-
tor, O., b
Harpa, Daryl (Claridge) Memphis, h
Harris, Ken (Robert Driscoll) Corpus
Christi, h
Hawkins, Erskine (On Tour) MG
Hayes, Carlton (Grove) Orange, Tex.,
nc
Hayes, Sherman (Martique) Chi-
cago, In 6/4, r

Heatherton, Ray (Wardman Park)
Washington, h
Herbeck, Ray (On Tour) ABC
Higgins, Dale (Tippecanoe) Lees-
burg, Ill., 6/12-9/8, b
Hill, Tiny (Trocadero) Evansville,
Ind., Out 7/4, nc
Howard, Eddy (Eastwood Park) Det-
roit, Out 6/3, b; (Elitch's) Denver,
6/25-7/15, b
Hudson, Dean (On Tour) WM
Hutton, Ina Ray (Latin Quarter)
NYC, nc

Jacquet, Illinois (On Tour) MG

Jahis, Al (Dragon Grill) Corpus
Christi, Tex., nc
James, Eddie (Green Shingle) Har-
vey, Ill., 6/5-9/5, nc
James, Harry (Aragon) Ocean Park,
Cal., b
Jensen, Jens (Bay View) Richland,
Mich.
Johnson, Buddy (On Tour) MG
Jones, Spike (Flamingo) Las Vegas,
6/10-23, h
Jurgens, Dick (King Philip) Lake
Pearl Park, Wrentham, Mass., 6/1-
5; (Bill Green's) Pittsburgh, 6/7-19,
nc

Kassel, Art (Schroeder) Milwaukee,
6/22-7/4, h
Kenton, Stan (On Tour) GAC
King, Henry (Aragon) Chicago, Out
7/25, b
Kippe, Sonny (Tavern-On-The-Green)
NYC, 6/9-22, r
Kirk, Andy (On Tour) ABC
Krupa, Gene (Glen Island) New
Rochelle, N.Y., Out 6/23, cc

Lawrence, Elliot (Pennsylvania)
NYC, Out 6/27, h
Leighton, Bob (Winchester) Olm-
stead, Ill., Out 6/9, nc; (Val-Air)
Des Moines, 6/11-13 b; (Prom) St.
Paul, 6/16-19, b
Lewis, Saddy (Downbeat) Boston,
Out 6/8, nc; (Regal) Chicago, 7/11-
17, t

Lewis, Ted (Beverly Hills) Newport,
Ky., Out 7/1, nc
Lombardo, Guy (Chase) St. Louis,
Out 6/3, h
Lombardo, Victor (Steel Pier) At-
lantic City, 6/20-26, b
Long, Johnny (Carnival) Minneapolis,
Out 6/9, nc; (Lake Casino) Ft.
Worth, 6/15-21, b
Luneford, Jimmie (Apollo) NYC,
6/11-17, t

Masters, Frankie (On Tour) MCA
McCooy, Clyde (Blue Moon) Wichita,
6/4-17, b; (Claridge) Memphis, In
6/18, h
McIntyre, Hal (Lakeside Park) Den-
ver, 6/11-24, b; (Peabody) Memphis,
6/28-7/1, h
McKinley, Ray (Eastwood Park) Det-
roit, 6/14-17, b; (Orpheum) Omaha,
6/25-7/1, b

Millinder, Lucky (Adams) Newark,
6/2-9, t
Mooney, Art (Biltmore) NYC, 6/1-28,
h
Murno, Buddy (Elitch's) Denver, Out
6/3, b
Morgan, Russ (Claremont) Berkeley,
Cal.
Morton, Ray (Blackstone) Chicago, h
Out 7/5, h

Mullan, Bill (Belvedere) San Diego,
Cal., nc
Nagel, Freddy (Peony Park) Omaha,
5/28-6/6, b

Olexa, Joseph Carl (Holy Trinity)
Hazleton, Pa., b
Oliver, Eddie (Palmer House) Chi-
cago, Out 7/7, h
Olson, George (Edgewater) Chicago,
6/11-8/5, h
Olsen, Jack (Colonial) Rochester,
Ind., 6/12-7/11, h
Overend, Al (Skyline) Billings, Mont.,
nc

Palmer, Jimmy (On Tour) Mus-Art
Pannell, Bill (Californian) Fresno,
Out 6/19, h
Pastor, Tony (Bill Green's) Pitts-
burgh, Out 6/7, nc; (Click) Phila-
delphia, 6/14-26, r
Pearl, Ray (Muehlebach) Kansas
City, Out 6/22, h
Pettit, Emile (Baker) Dallas, Out
6/11, h

Phillips, Teddy (Prom) St. Paul, 6/2-
5, 6/9-12, b
Prima, Louis (Hippodrome) Balti-
more, 6/3-9 t; (Adams) Newark,
6/10-16, t
Pruden, Hal (Flamingo) Las Vegas, h

Ragon, Don (Roof Garden) Arnold's
Park, Ia., Out 6/6, b; (Winchester)
Olmstead, Ill., 6/8-7/11, nc
Raye, Charley (Del Rio) San Pedro,
Cal., Out 6/15, nc
Reed, Tommy (Idora Park) Youngs-
town, O., 6/5-18, b
Reichman, Joe (Mapes) Reno, 6/9-
7/20, h

Reid, Don (Riverview) Des Moines,
Out 6/17, b; (Peony Park) Omaha,
6/18-24, b
Rey, Alvino (Peony Park) Omaha,
6/1-6, b; (Unnamed) Springfield,
Ill., 6/12-17, nc
Rich, Buddy (Royal) Baltimore, Out
6/3, t; (Apollo) NYC, 6/4-10, t;
(Howard) Washington, 6/11-17, t
Ruhl, Warner (Riveria) Lake Gen-
eva, Wis., In 6/29, b

Russell, Luis (On Tour) ABC

Sanders, Joe (Iroquois Gardens)
Louisville, Ky., 6/4-17, b
Sands, Carl (Oriental) Chicago, t
Selby, Chuck (Deshler-Wallick) Col-
umbus, O., Out 6/26, h
Sherock, Shorty (Deshler-Wallick)
Columbus, O., Out 6/7, h
Sherwin Twins (Sunnyside) NYC, b
Short, Curtis (Service Club) San An-
tonio, b

Smith Harl (Lodge) Sun Valley,
Idaho, Out 9/20
Snyder, Bill (Baker) Dallas, h
Spencer, Earle (College Inn) Kansas
City, Out 6/2, nc
Spivak, Charlie (Carnival) Minne-
apolis, 6/10-23, nc
Staulcup, Jack (Buckeye Lake) Col-
umbus O., Out 6/3, b; (Dutch Mill)
Delavan, 6/11-24, b

Steele, Ted (Essex House) NYC, h
Stoke, Eddie (Belmont Plaza) NYC,
h
Straeter, Ted (Le Directoire) NYC,
Out 6/10, nc
Strong, Benny (Tromar) Des Moines,
6/4-6, b; (Peony Park) Omaha,
6/8-13, b

Stuart, Nick (Claridge) Memphis,
6/4-17, h
Sudy, Joe (Bismarck) Chicago, h

Thornhill, Claude (Eastwood Park)
Detroit, 6/11-17, b
Towne, George (Roosevelt) New Or-
leans, Out 6/8, h
Tucker, Orrin (Casino) Walled Lake,
Mich., 6/11-24, b

Valdes, Miguelito (Ballinese Room)
Galveston, Out 6/12; (Ambassador)
L.A., 6/15-7/12, h
Van, Garwood (Mark Hopkins) San
Francisco, Out 6/13, h
Vincent, Lee (Sans Souci) Wilkes-
Barre, Pa., b

Wald, Jerry (Centennial Terrace)
Sylvania, O., 6/25-7/1, b
Waples, Buddy (Cavalier) Virginia
Beach, Va., Out 6/10, h; (Brighton
Beach) Brooklyn, 6/12-15, b
Warson, Hal (Rivers Dinner Club)
Corpus Christi, Tex., nc
Wayne, Phil (Carlton) Washington,
7/16-29, h

Welk, Lawrence (Roosevelt) NYC, h
Wilke, Ran (Washington - Youree)
Shreveport, La., Out 7/25, h
Williams, Griff (Trionan) Chicago,
6/7-13, b
Williams, Paul (Adams) Newark,
6/3-9, t; (Savoy) Boston, 6/13-26,
nc

Williams, Sande (Shoreham) Wash-
ington, D.C., h
Young, Marshall (Centennial Ter-
race) Sylvania, O., 6/4-10, b

Combos

Abbey Trio, Leon (Harry's) Chicago,
cl
Arvelo, Pepito (St. Regis) NYC, h
Arvin Trio, Mel (Music Box) Minne-
apolis, nc

Bal-Blue, Trio (Victory) Eureka, Cal.,
nc
Banks, Billy (Diamond Horseshoe)
NYC, nc
Brewer, Johnny (Kentucky) Chicago,
Out 6/10, cl
Broome, Drex (Blue Spruce) Colo-
rado Springs, Colo., r
Brown Trio, Ray (Three Deuces)
NYC, nc
Butterfield, Billy (Nick's) NYC, nc

Calloway, Cab (Rag Doll) Chicago,
6/4-21, nc
Captain Stubby (Chelsea) Atlantic
City, h
Cole Trio, King (Paramount) NYC,
6/2-22, t
Condon, Eddie (Blue Note) Chicago,
Out 6/6, nc
Courtney, Del (Peabody) Memphis,
Out 6/20, h
Crump, Bill (Glen Park) Buffalo, nc

Dalley Trio, Duke (Flame) Mayfield,
N.Y., nc
Dardanelle Trio (Ft. Wayne) Detroit,
h
Davis, Eddie (Larue) NYC, nc
De Castro Sisters (Lookout House)
Covington, Ky., Out 6/6, r
Dee Trio, Johnny (Holiday Inn) Asto-
ria, L.I., nc
Deutsch, Emory (Ritz-Carlton) NYC,
h

Dolen, Bernie (Larue) NYC, nc
Dunn, Michael (Biltmore) Dayton,
Out 6/4, h
Durno, Michael (Copacabana) NYC,
nc

Three Flames (Royal Roost) NYC,
nc
Three Tones (Casa Bonita) Chicago,
cl
Townsman Trio (Union House) Taco-
ma, Wash., nc
Traymon, Dolph (Caro's) Manhasset,
L.I., N.Y.
Trenier Twins (Say When) San Fran-
cisco, nc
Tunemixers Trio (Cal-Vada) Tahoe,
Nev., h
Turecamo, Charles (Biltmore) NYC,
h

Turner, Bill (Spa) Chicago, nc
Van Gloria (Sheraton) Chicago, h
Ventura, Charlie (Benzasi) Washing-
ton, Out 6/12, nc
Vonutl, Joe (National) Louisville,
6/17-23, t
Vera, Joe (Tie Toe) Milwaukee, cl
Virtuosos Trio (Palumbo's) Philadel-
phia, nc
Vital, Mickey (Turn Hall) Mt. Ver-
non, N.Y., b

Wallace, Cedric (Encore) NYC, nc
Yung, Lester (On Tour) MG

Zany-Acks (Drum) St. Paul cl
Zarnow, Ralph (KCBC) Des Moines,
Ia.

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TRADE TATTLE



(Shoot all up-to-date recording and publishing news, band and combo personnel and stuff to the Trade Tattle column, Down Beat, either 2415 RKO Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)

Personnels:

Lou Ross' orchestra playing on Staten Island, N. Y., has Gibby Rapp, Joe Scott and Vinny Lombardi, trumpets; Jimmy Heming and Fred Konak, trombones; Eddie Scaldi, lead alto; Ross, second alto; Willie Philomena and Frank Tamboni, tenors; Gingie Marata, baritone; Pete Paratore, piano; Jimmy Vincent, bass; Joe Maraldo, drums; Larry Schenck, guitar, and Vince De La Rocco, vocals. . . Ron Gali trio, with leader on drums; Al Jaro, alto sax, and Ronnie Kuhn, piano, moved into the Knotty Klub, Manistee, Michigan. . . Jovita, Latin-American singer, has joined Ralph Rogers' crew at Tavern-on-the-Green, Central Park, on maracas.

George Towne and his orchestra, playing their first date under a new managerial deal with General Artists Corporation at the Hotel Roosevelt, New Orleans, has Hugo Napton, George De Mattia, Vincent Tufano and Eddie Selznick, saxes; Will Hutton, Gene La Rocca, Joe Catania and Joe Bennett, brass; Willis Gregar, piano; Lou Franko, bass; Pete Vuolo, drums; Sonny Hayes and Renay, vocals.

Fred Otis left Woody Herman with arranger Ralph Burns taking over until a replacement is hired. . . Mundell Lowe, guitarist, went into the Onyx with John Levy, bass, and Jimmy Lyons, piano. . . Hank Jones joins Ray Brown on piano when the latter goes into the Three Deuces with his trio next week.

George Nowlan formerly lead trumpet and vocalist with Dean Hudson now blowing and singing for Blue Barron.

Gene Sedric's quintet followed Snub Mosley into the Shangri-La, Long Island. Personnel consists of Sedric, clarinet and tenor; Lincoln Mills, trumpet Danny Settle, bass; Sammy Benskin piano, and Arthur Trapier, drums. . . Clarence Willard replaced Rusty Dedrick, trumpet, with the Jack Lopez band, Dedrick joining Enoch Light at the Tavern-on-the-Green, Central Park. . . Johnny Popa, tenor sax for five years with Hal McIntyre, joined Richard Himber. Chuck Genduso, trumpet, left Himber to join Eddy Duchin, replaced by Bill Dunmore.

Ernie De Falco, trumpet, replaced Dick Mains with Raymond Scott's group, and Kenny O'Brien took over on bass for Irv Manning, who remained in Chicago to join Eddie Condon's unit. . . Frank Simeone has a new band at the Theater Tavern, Hackensack, N.J., with Johnny Tenk, trumpet; Gabe Nash and the leader, alto sax and clarinet; Ed Gunther and Sal Collurua, tenor saxes; Buddy Neal, piano, and Milt Riger, drums. . . Cliff Leeman replaced Paul Kashishian as percussionist with Ray McKinley. Other changes in Mac's band include Tony Prince, trumpet, for Joe Graves; Pete Terry, tenor, for Louis Ott who recently left to join the Dardanelle trio. . . Tony Parenti returned to Eddie Condon's NYC niter when Peanuts Hucko, tenor, went with Condon to the Blue Note in Chicago.

Locations:

Mel Torme returns to New York to play the Latin Quarter in late August for four weeks. . . Buddy Greco and the Sharps switched

from New York's Edison hotel to the Dome in Minneapolis this week. . . Bill McCune opened last week at the Anchor Room of the Knickerbocker Yacht Club, Port Washington, Long Island, to play the summer season.

Walter Nye and his orchestra opened the summer season at Bill Miller's Rivera, Fort Lee, N. J., with Jack Palmer, trumpet, on vocals and Johnny Martell arranging. Band alternates with the Catalina rhumba band. . . Ralph Fisher and orchestra, left Atlanta to open at Durgan's, Saranac Lake, N. Y., for the summer season. Fisher is a Del Courtney alumnus. . . The Soft Winds Trio (former Jimmy Dorsey rhythm section) moved into the London Chop House, Detroit, along with Dottie Westray and Eric Correa.

Management:

Alvy West signed a booking deal with MCA after sealing a personal management pact with Bullets Durgom.

Bobby Byrne did another about face in booking signatures and now is being handled by Williams Morris.

Billy Bishop split with Fredrick Brothers to sign with GAC.

Publishing:

Edward B. Marks Music Corp. is putting out some of its biggest standard hits orchestrated especially for small combos. Instrumentation consists of piano, Eb alto sax, Bb tenor sax, trumpet in Bb, trombone, bass (with guitar chords) and drums. Amapola, Jazz Me Blues, Paper Doll, Peanut Vendor and Poinciana head the list. . . The 15-year-old hit, Don't Blame Me has been assigned Harry Warren music by Robbins Music Corp., for a top plug campaign to revive same as a pop.

With Paramount and BMI bidding for a chunk, MGM recently entered the market for a piece of the Burke and Van Heusen pubbery, which Johnny Burke, Jimmy Van Heusen, Larry and Bing Crosby by control. Offering deal calls for Burke and Van Heusen to be given work on the MGM lot in addition to a bag of loot. Song writers

have commitments at RKO and Paramount, but Para deal is not exclusive and would allow team to operate as soon as RKO work is finished. . . Lewis music has shuttered its coast office. . . Jim Bulleit, head of Bullet records, has opened a new pubbery, Jay-Dee music, with Dave Dreyer. Firm will have a BMI catalog. Al Katz will rep the coast office.

Abe Olman, gm of Robbins-Feist-Miller, will trek to the coast for two months to map plugs for upcoming MGM picture tunes. . . Burnett B. Nicholson's Jamaica has been submitted to Nordyke music. . . Cosette, French chanteuse, will intro English version of Johnny Clark and Dian Manners' How Strange when she returns to France. She introduced the French version (Comment Etrange) there last fall.

Records:

The Industry Music Committee has hired Millard Faught as public relations counsel in its current battle with the AFM on the recording ban. . . Les Krugman replaced Ed Manning as advertising director of Decca records. . . Apollo records has added two new distributors, S. E. Schulman company in Chicago, and Pan American in Detroit. Apollo closed up its own Detroit office in favor of independent distribution.

Signature's first post-ban recording, Allan Dale's Tea Leaves, has been selected by the Ohio coin ops as the disc of the month for June. . . Nat Shapiro shifted from the publicity spot with National and Atlantic records to Mercury.

Miscellany:

Maurice Purtill, pre-war T. Dorsey and Glenn Miller drummer, returned to Long Island for the summer after nine months in the south. He'll return to Dixie, where he has invested heavily in real estate, in a few months. . . Jackie Rusin, pianist, working ocean liners as a single act. Stewart Jurist switched from the ad department of H. & A. Selmer, instrument manufacturers, in Elkhart, Ind., to the creative

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Local 2 Adopts Ban

St. Louis—Local 2, AFM, has followed the example of Chicago and henceforth forbids visiting band leaders from making free guest appearances on disc jockey radio programs. Leader may appear, and perform, if paid, of course.

staff of the Robert Holley advertising agency, New York.

Kitty Kallen recouped from recent siege in French Hospital, N.Y. . . . Vocalist John Paris, heard on Victor, has engaged lawyers to sue station WNEW, NYC, for allegedly stealing a radio idea he claims to have submitted sometime ago, entitled, Around The World With Music.

Jill Warren resigned her publicity post at Newell-Emmett ad agency, where she ballyhooed the

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Supper Club programs, to resume her old status as fan magazine writer.

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New York—Dick Himber wound up his four week stint at the Tavern-on-the-Green just in time to do a fast fill-in for Art Mooney at Frank Daily's Meadowbrook. Mooney had to cancel out because of his recent appendectomy in Cincinnati. After a fortnight at the Jersey spot Himber was followed by Tex Beneke.

Enoch Light took over the second stanza at the Tavern-on-the-Green, playing a current four week run with options. Light is slated to replace Vincent Lopez at the Taft for the summer months following the Tavern date.

Hall Three To Catalina

Hollywood—The bop-styled Alice Hall trio, following a successful run at the Red Feather, last month was booked into the Brazil on Catalina Island. With a contract calling for four weeks with options, the trio may stay on the island throughout the summer. This is its second coast booking since the crew was brought out from Chicago last winter.

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